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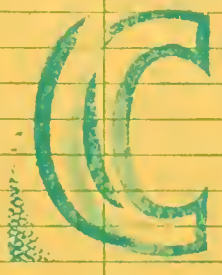
Music



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Beethoven

MASTER SERIES FOR THE YOUNG

Compositions for Piano in their Original Versions
Selected and Edited by

Edwin Hughes

- BACH
- BEETHOVEN
- SCHUMANN
- HANDEL
- SCHUBERT
- CHOPIN
- HAYDN
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Each $1.25 (*In U. S. A.*)

G. Schirmer, Inc. New York

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Ed. 1112

G. Schirmer, Inc.
New York

LUDWIG VAN BEETHOVEN

No composer left a clearer and more connected story of his life, than that which Beethoven wrote into his music. These works, stretching over a period of forty years, tell the growth of his marvelous genius from auspicious beginnings, through glorious struggles, to tragic grandeur. When he could no longer hear the sounds around him, he listened to a voice within; shut off from intercourse with humanity, he held communion with the stars. And then came into being the Ninth Symphony, the *Missa solemnis*, and the last string-quartets.

From the titles of some of Beethoven's compositions, from the dedications of others, and from the contents of nearly all of them, one may read the course of his life, and retrace an epoch in the world's history. Between that solemn mass, written for his friend and protector, Archduke Rudolf—whose most illustrious title is not Prince of the House of Austria-Lorraine, nor Archbishop of Olmütz, nor Cardinal of the Roman Curia, but the "Piano-pupil of Beethoven"—between that triumphant expression of religious faith and a little "conciliatory" canon for Maelzel—the inventor of the metronome, whose futile efforts to perfect an ear-trumpet had irritated the poor sufferer—what wealth, what variety of "human documents!" Cries of passion, that call to the perfect mate; hymns to nature, which sing his love for wood and field; professions of ardent patriotism, evoked by the turn of political events: these are the three main themes that run through all of Beethoven's music, until at last they seem to be fused into one, that of sublime resignation. From a sentimental ballad, *Adelaide*, of 1796, instantly acclaimed and published in numberless transcriptions, to the *Eroica* symphony, first "privately" performed in 1804; from the opera *Fidelio*, coolly received in 1805, to the quartets of 1826, decried as the deed of a lunatic: what stupendous strides, and also what illuminating side-lights on contemporary appreciation! And yet all Vienna followed his hearse, and all the world knew that it had lost a Titan, when he died on March 26, 1827.

As certain towns of Italy, during the Middle Ages, attracted painters from far and near, to work there under the protection afforded them by some art-loving dignitary of the realm or church, so was Vienna for a long time the goal of musicians, thanks to the enlightenment and munificence of the Austrian court and aristocracy. No one benefited more thereby than did Beethoven. Although born at Bonn, on the Rhine (December 16, 1770), young Ludwig had found early in his father's employer, Prince-bishop Max Franz, Elector of Cologne, a member of the Hapsburg family who acted as his benevolent patron. It was due to the connections between Cologne and Vienna that Ludwig, in his seventeenth year, was sent to the Austrian capital to win his spurs as a piano virtuoso. He was a brilliant player, a boy of striking exterior and strange shyness in his manner. Between a doting mother and a dissipated father, the formation of his character had been neglected, but his musical education left nothing to be desired. He had great success with his concerts and was graciously received by Viennese society; unfortunately, his mother's death soon called him back to Bonn, where he remained, giving lessons and pursuing his own studies, until in 1792 Haydn, passing through Bonn on his return from England, heard Beethoven and offered to accept him as pupil if he settled in Vienna. This invitation was too good to go unheeded. Beethoven's friend, Count Waldstein—and the story of Beethoven's life is largely a story of Beethoven's friends—saw to it that nothing interfered with the realization of this plan. And so Beethoven went to Vienna. He studied with Haydn, with the contrapuntist Albrechtsberger, and with the Italian Salieri. His zeal and earnestness enabled him in those years to lay the foundation for all of his future work. At first frankly imitative, following his teacher Haydn as an unparallelled example for the purely constructive side of music, using the sonatas of K. Ph. Em. Bach as

models of pianistic style, he leaned toward the virtuoso and conventional side of a school that had almost outlived itself. From Haydn he learned the treatment and development of themes, the use of orchestral colors. The first piano sonatas, trios and quartets, a septet and the two first symphonies, with other works of lesser distinction, belong to this period.

With the year 1801 a decided change becomes noticeable. Beethoven has begun to find himself. Growing deafness, the first signs of which date back to 1796, his various sentimental quests, too often ending in deception, are bringing their influence to bear on his state of mind. The care of needy relatives adds to his burdens; and when Napoleon's brother Jerome, King of Westphalia, offers him a well-paid position, he is tempted to accept it and go to Cassel. But three of his friends—Archduke Rudolf, Prince Lobkowitz and Count Kinsky—agree to pay him a pension for life in order to attach the first musician of Europe permanently to Vienna. For Beethoven has become an international figure, his fame has spread. Fêted at court and by the nobility, treated with princely lavishness by his friend Lichnowsky, he leads the expensive life of a fashionable and idolized artist. His summers are spent in the country; his health demands a trip to the baths of Teplitz, in Bohemia. Here the *Hof-Compositeur* van Beethoven meets the "old and incredibly distinguished" *Geheimrat* von Goethe, for whose drama "Egmont" he has written such stirring music. However, conversation with the deaf musician is made possible only through the aid of note-books that he carries with him everywhere, and into which his interlocutors must write their part of the dialogue. Compassion actuates many a woman's tender heart to show him the utmost kindness and affection. But none of them can or will accept the honor of becoming his wife. The year 1814 sees all the statesmen of Europe assembled in Vienna, to sit in high conclave and decide the fate of nations. Archduke Rudolf, in person, introduces his beloved master to the crowned visitors who bow before him whom Apollo had crowned. Without a work of Beethoven, no program of importance seems complete. And yet he feels "more lonesome than ever in this big city." For, after all, it is not the music written with his heart's-blood that the populace is whistling, that publishers are clamoring for, but some of his incidental music to second-rate plays, military marches, "Wellington's Victory at Vittoria," that symphonic poem for which the composer himself "would not give twopence!" But the loneliness, the grief and disillusion are to bring only riper fruit.

From 1815 to his death, Beethoven did not write nearly as much as he composed in his second, or transitory stage; but what he created was the result of deeper reflection, of purer and more personal inspiration. His ideals of friendship and his religious devotion finally rise from beneath the sea of conflicting emotions. They form the rocks upon which are built his two greatest works: the Symphony with chorus and the Mass in D. It was given to Beethoven, in spite of so many afflictions, cares and disillusionments, to carry his creative task to a pinnacle which overtowered everything that had gone before. What he accomplished seems the work of a giant, intended for eternity. It is impossible to encompass that work within the frame of a thumbnail sketch. Many biographies of Beethoven may be consulted; but the stoutest books are not always the best. To the student, desirous of gaining a better insight into Beethoven's life and work, nothing could be recommended more highly than the slender volume by Vincent d'Indy, in Dr. Theo. Baker's admirable translation. With rare felicity and critical understanding, with love and veneration, the author has drawn a picture truly lifelike.

C. E.

MASTER SERIES FOR THE YOUNG

In presenting this unique series, issued especially to meet the need of the young pianist for material from the master composers for the instrument, a work is put before the public which, it is hoped, will fill a long-felt want.

Each volume contains a collection of the technically easiest compositions of the master represented, arranged progressively with regard to difficulty, and edited and fingered from a thoroughly modern standpoint. The numbers included were all penned especially for the instrument by their composers, so that the edition contains none of the tasteless arrangements from operas, symphonies, string quartets, and so forth, which have disfigured many publications of like nature in the past.

Naturally, the volumes do not all represent one particular "grade" of difficulty. Chopin and Grieg, for example, wrote no specific "children's pieces," as Schumann and Tchaikovsky did, and Mendelssohn's "Pieces for Children" require a technical development much more advanced than that demanded by the simpler compositions of Bach, Handel and Mozart. Each volume may be looked upon as an introduction to the study of the individual style and characteristic manner of the composer in question.

The use of excerpts from larger compositions has been necessary in a few instances, on account of the lack of sufficient appropriate material among the composer's works. In the case of some of the older compositions, undue prolixity has been avoided by a judicious paring of the numbers.

Attention is called to the completeness and accuracy of the modern pedal markings, the observance of which will result in the development of the student's taste and ear in the direction of correct pedalling. The use of the antiquated and inexact "Ped. ★" has been done away with entirely. Where pedal marks are absent, as in the case of the Bach and Handel numbers, which were written for instruments not equipped with the damper pedal, the use of the latter is to be avoided.

EDWIN HUGHES

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28933

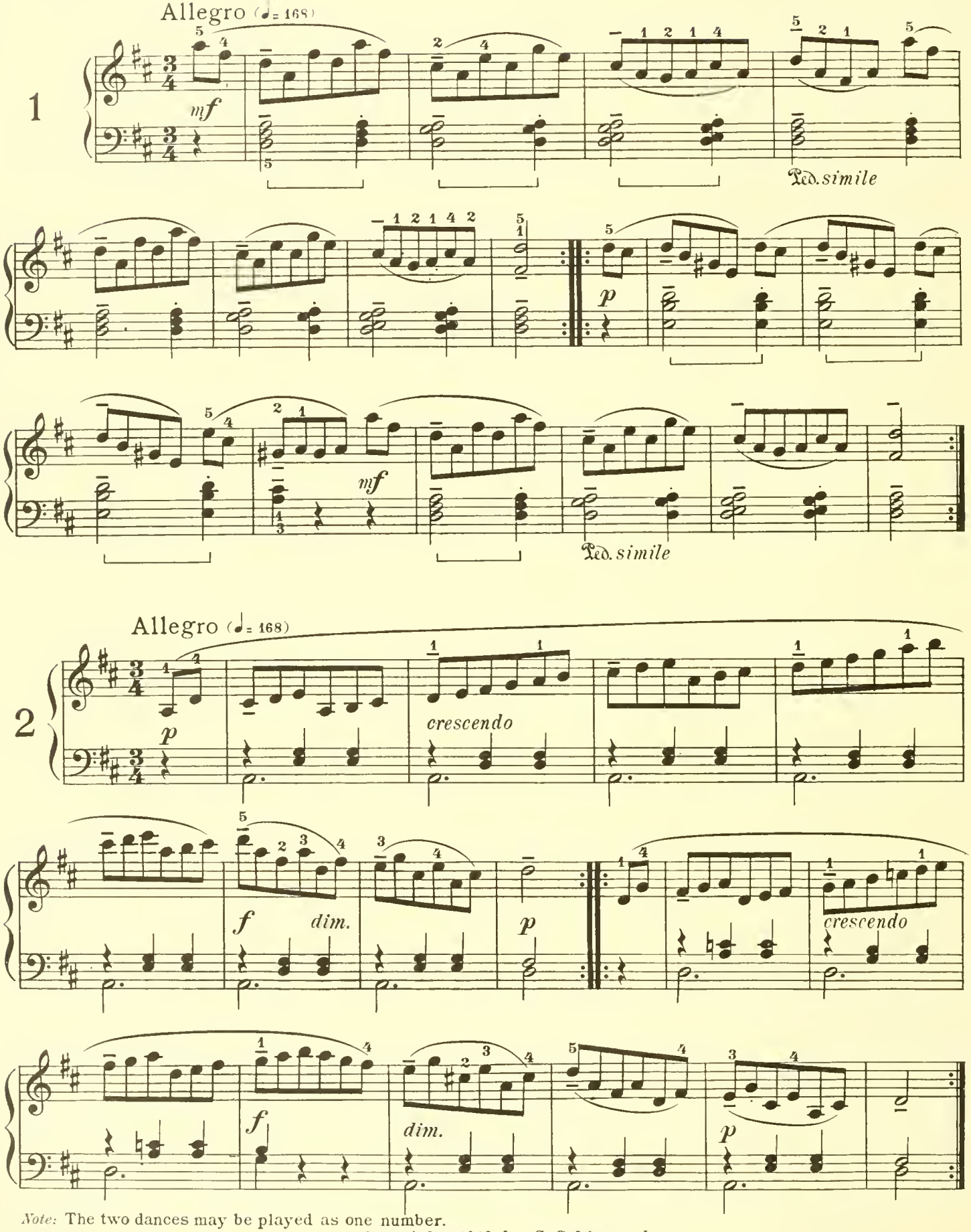
Master Series for the Young

LUDWIG VAN BEETHOVEN

Two Country Dances

Selected and edited by
Edwin Hughes

L. van Beethoven



Note: The two dances may be played as one number.

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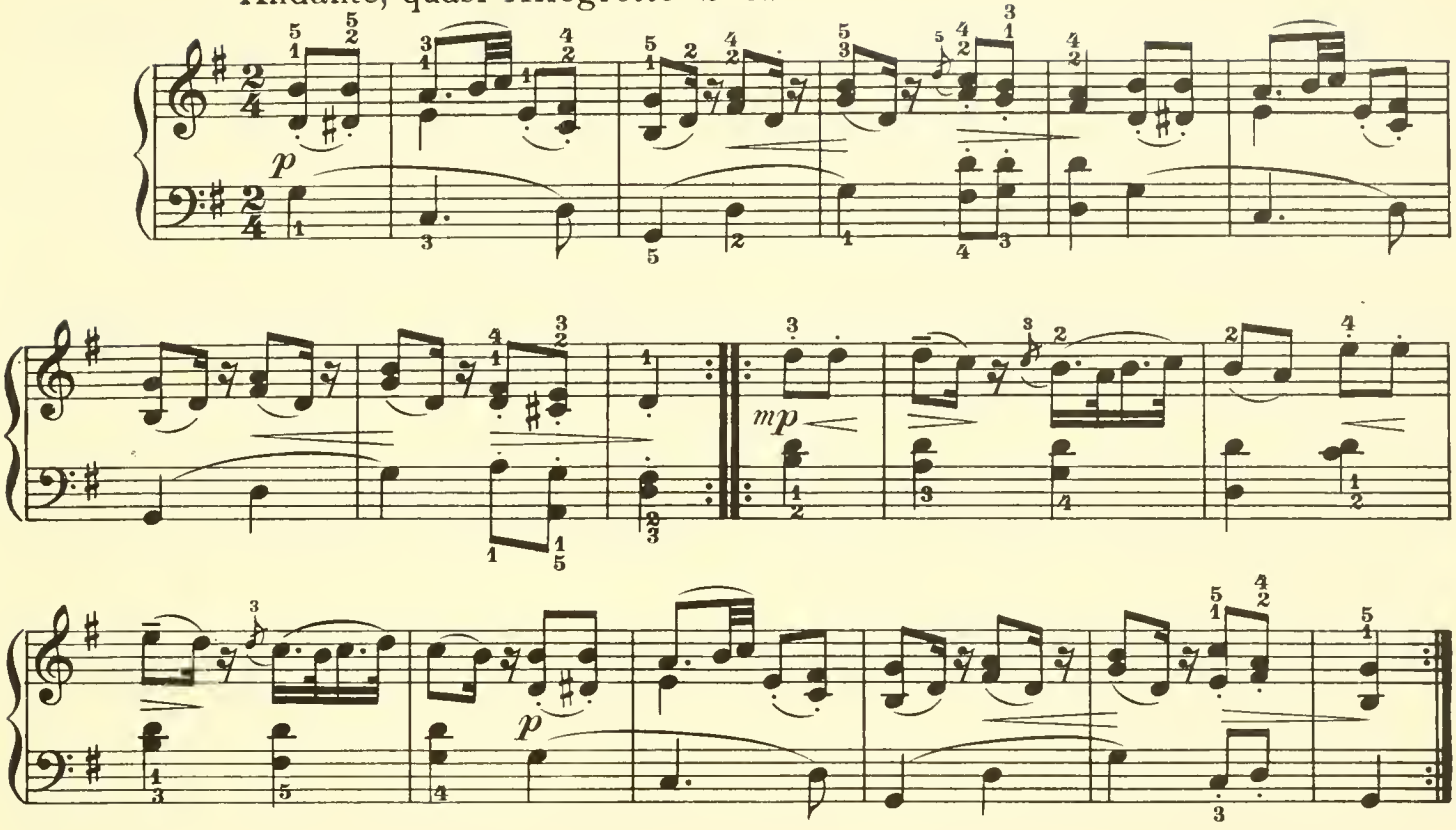
Theme

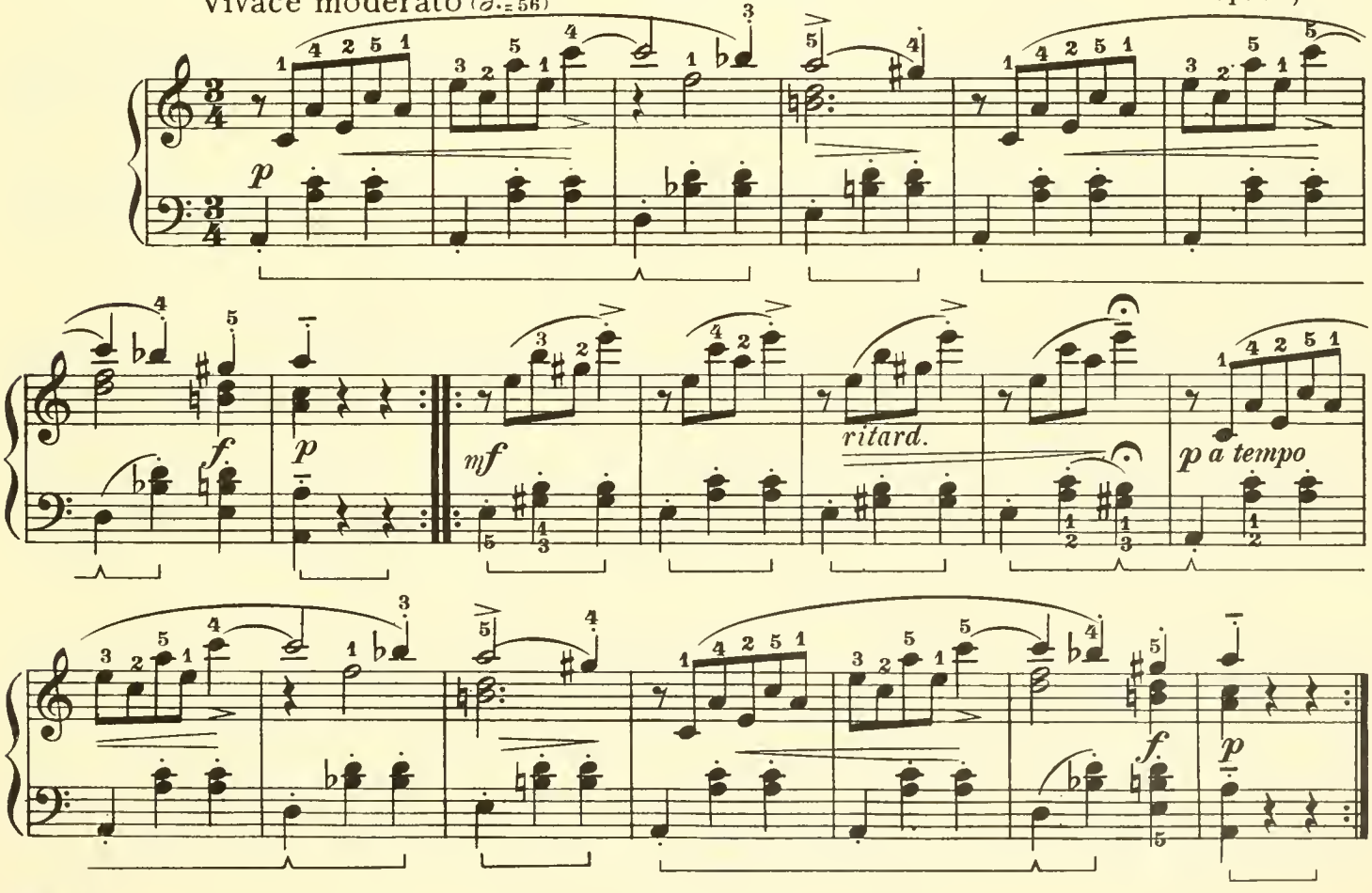
Andante, quasi Allegretto (♩ = 56)



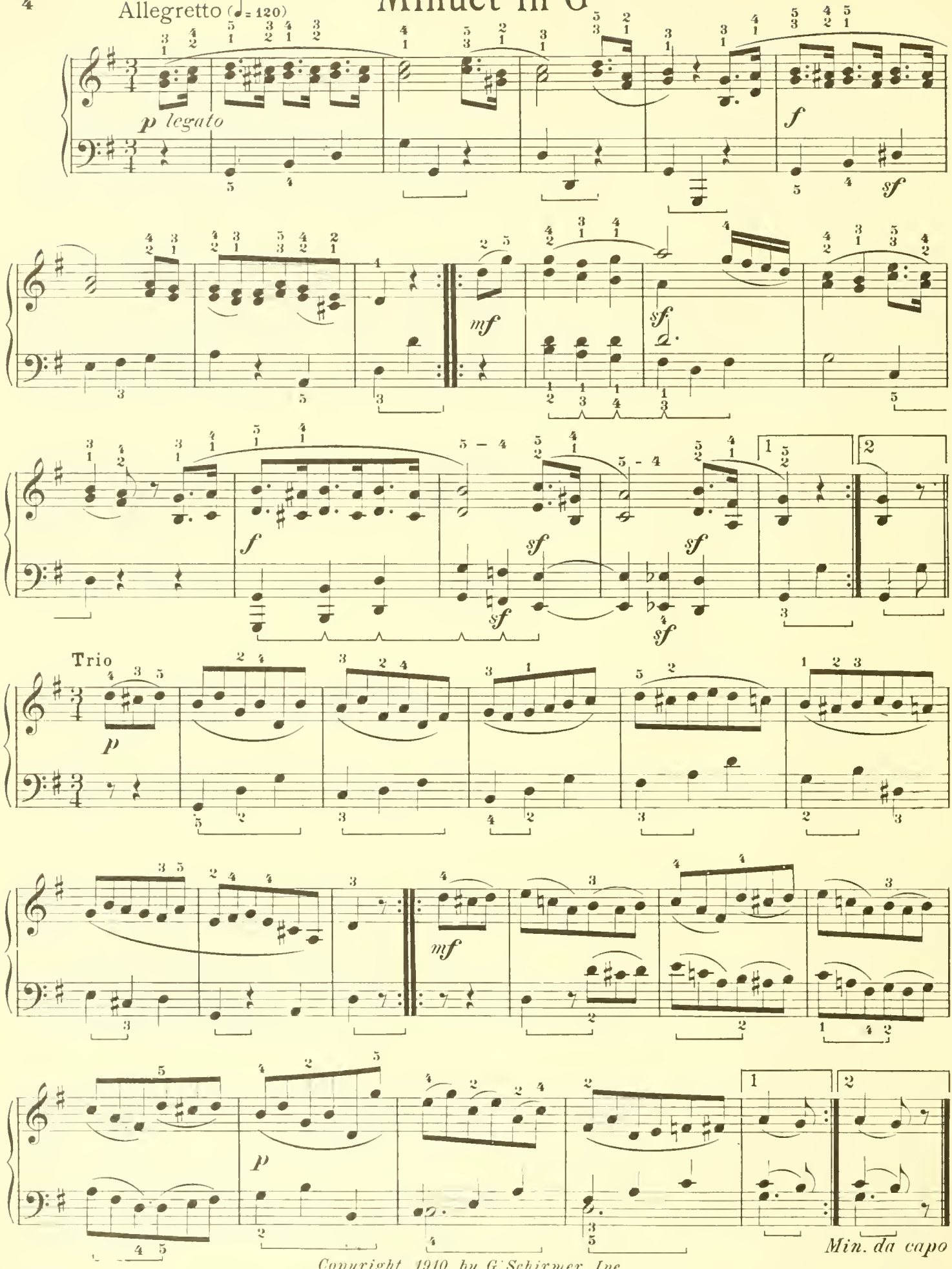
Bagatelle

Vivace moderato (♩. = 56)

Op. 119, No. 9



Minuet in G



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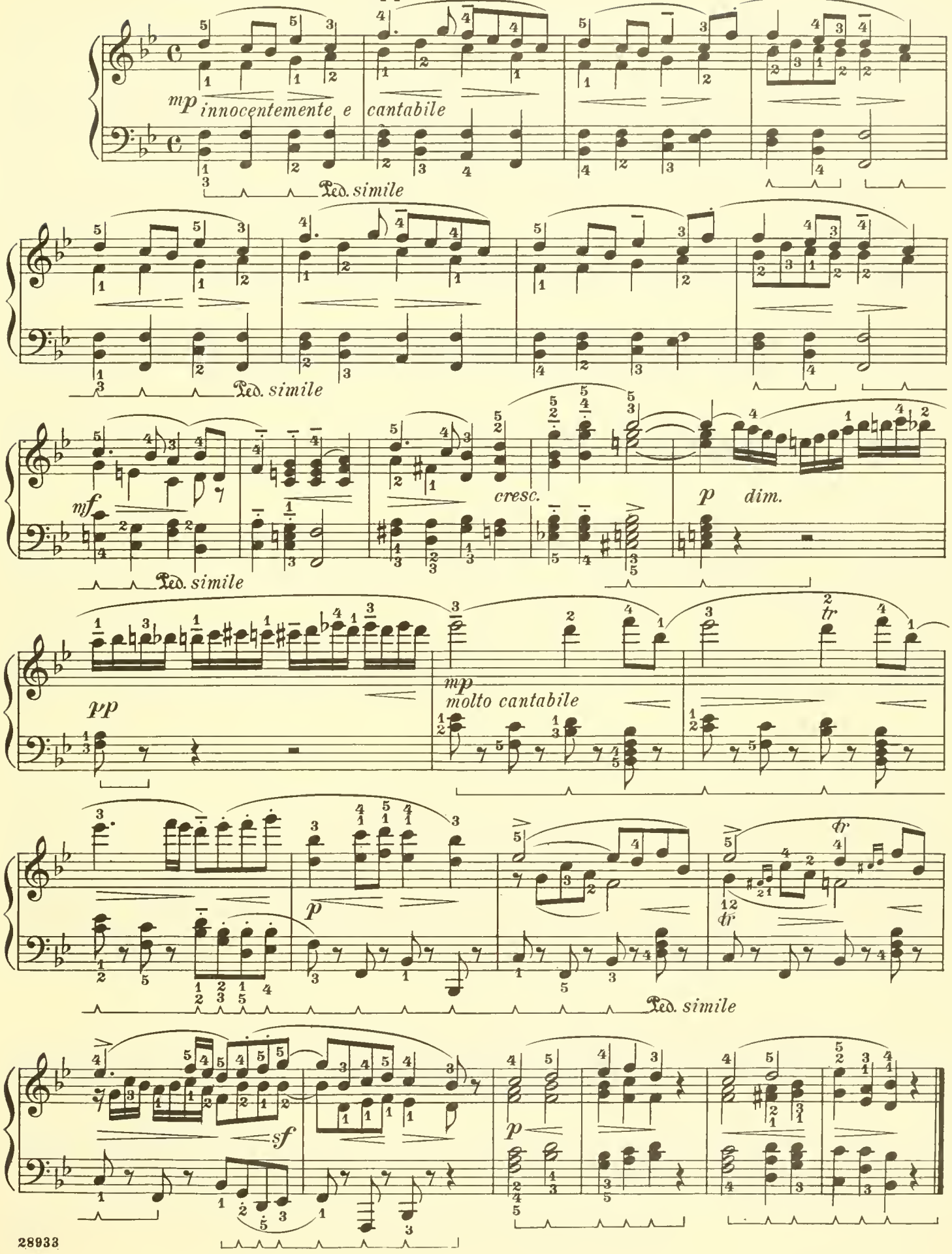
Bagatelle

Andante ma non troppo (♩= 69)

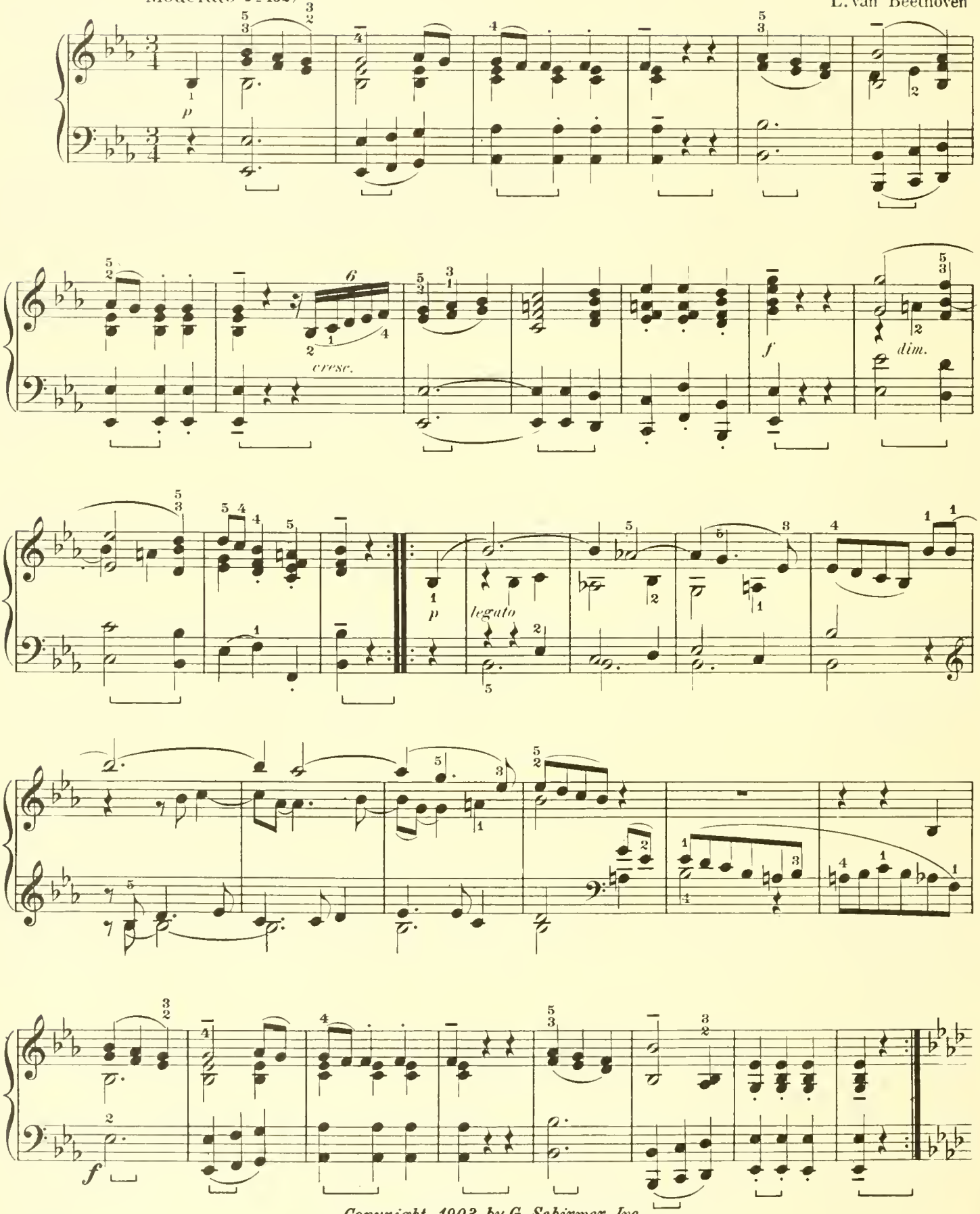
Op. 119, No. 11



Minuet in Eflat

Moderato (♩= 132)

L. van Beethoven



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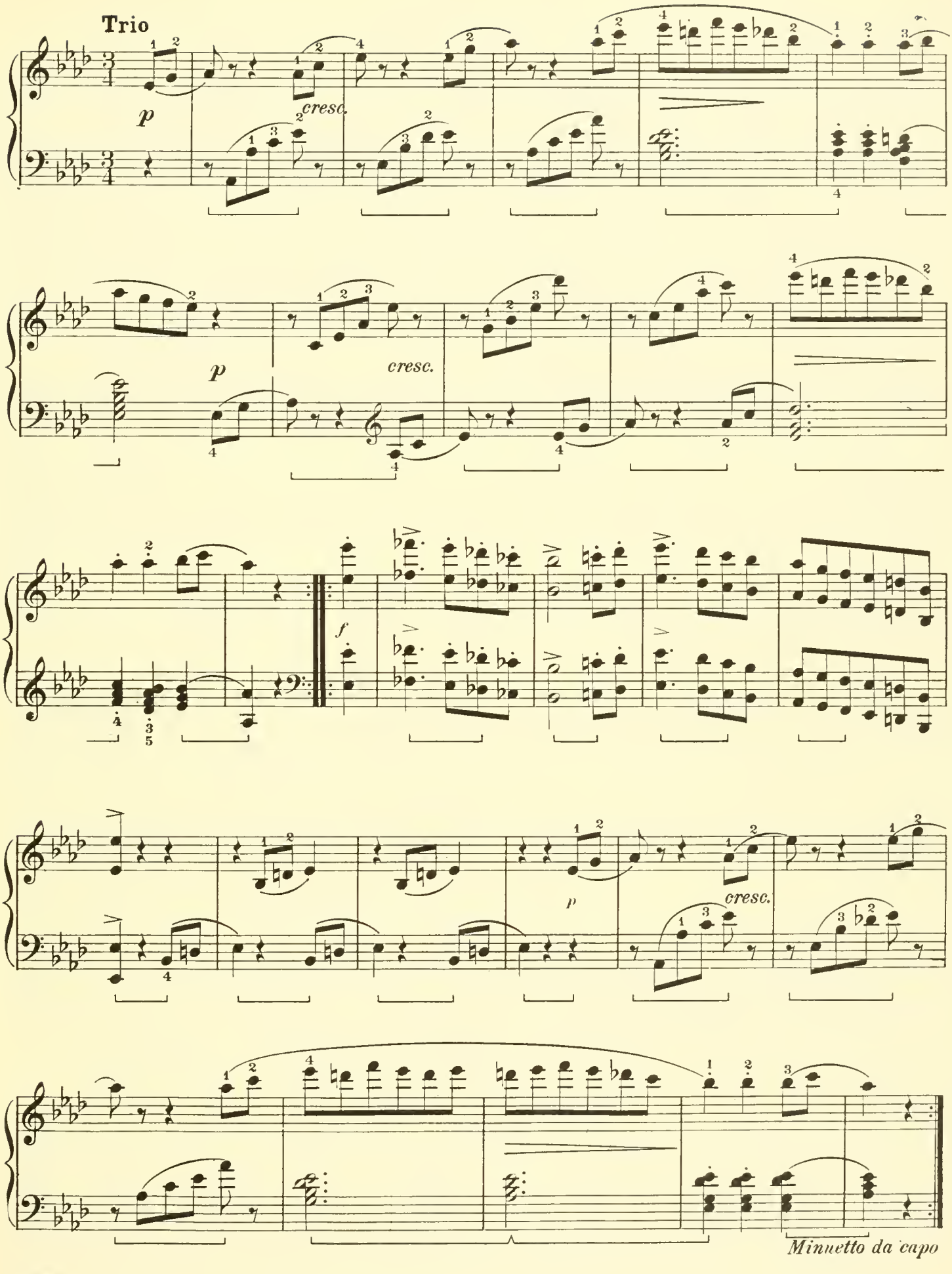
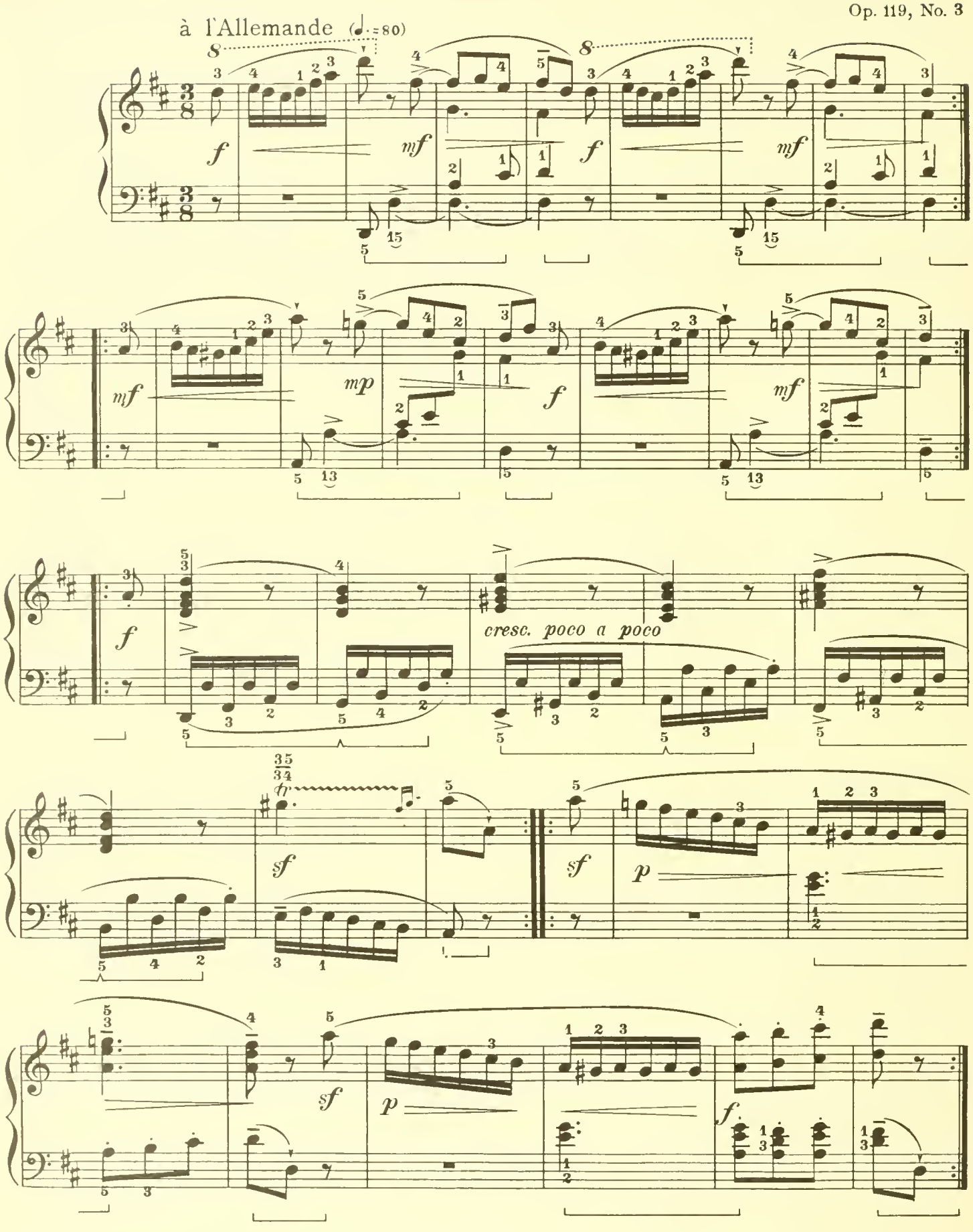
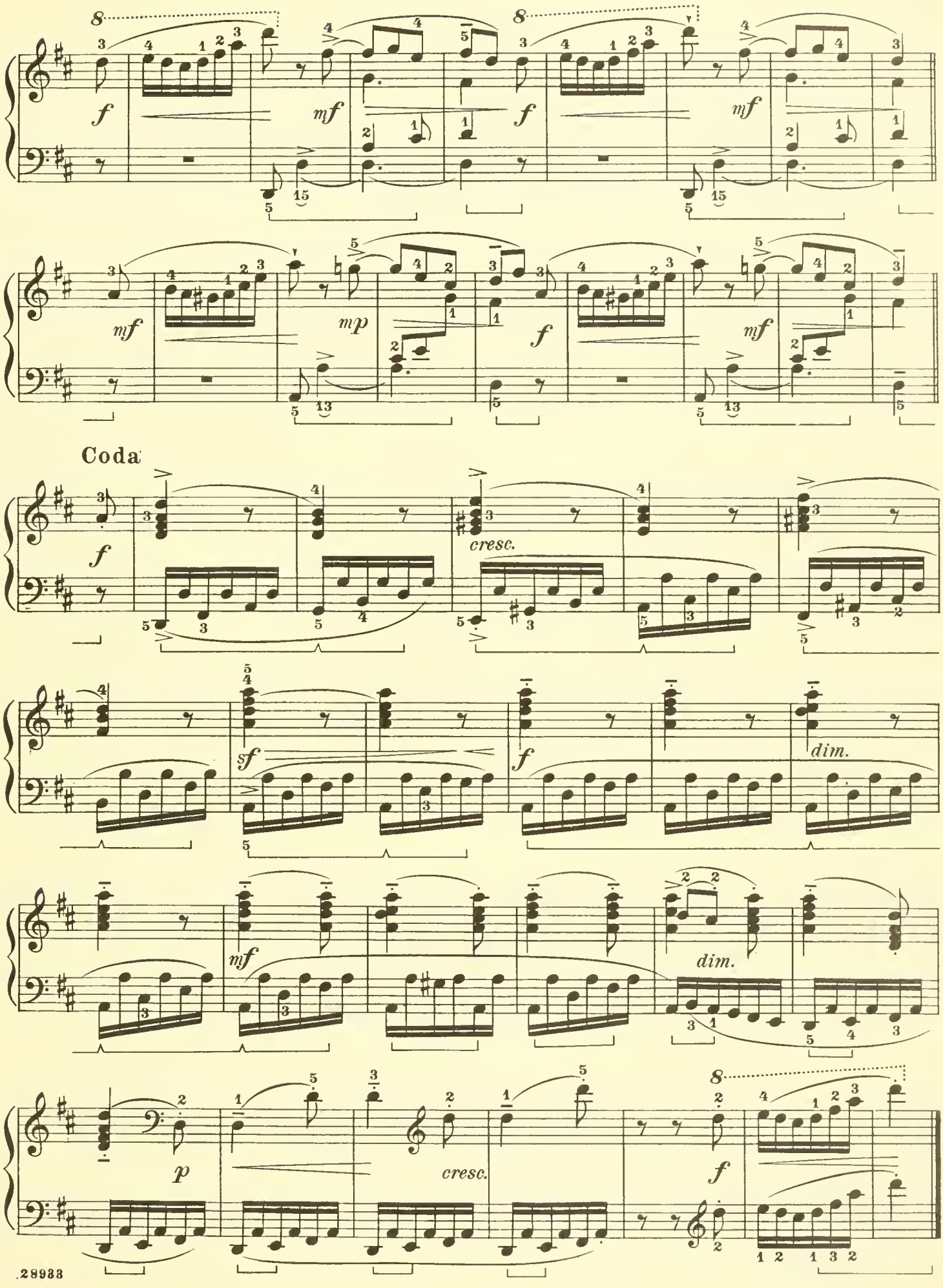

Trio
p
cresc.
p
cresc.
f
p
cresc.
Minuetto da capo

Bagatelle

Op. 119, No. 3

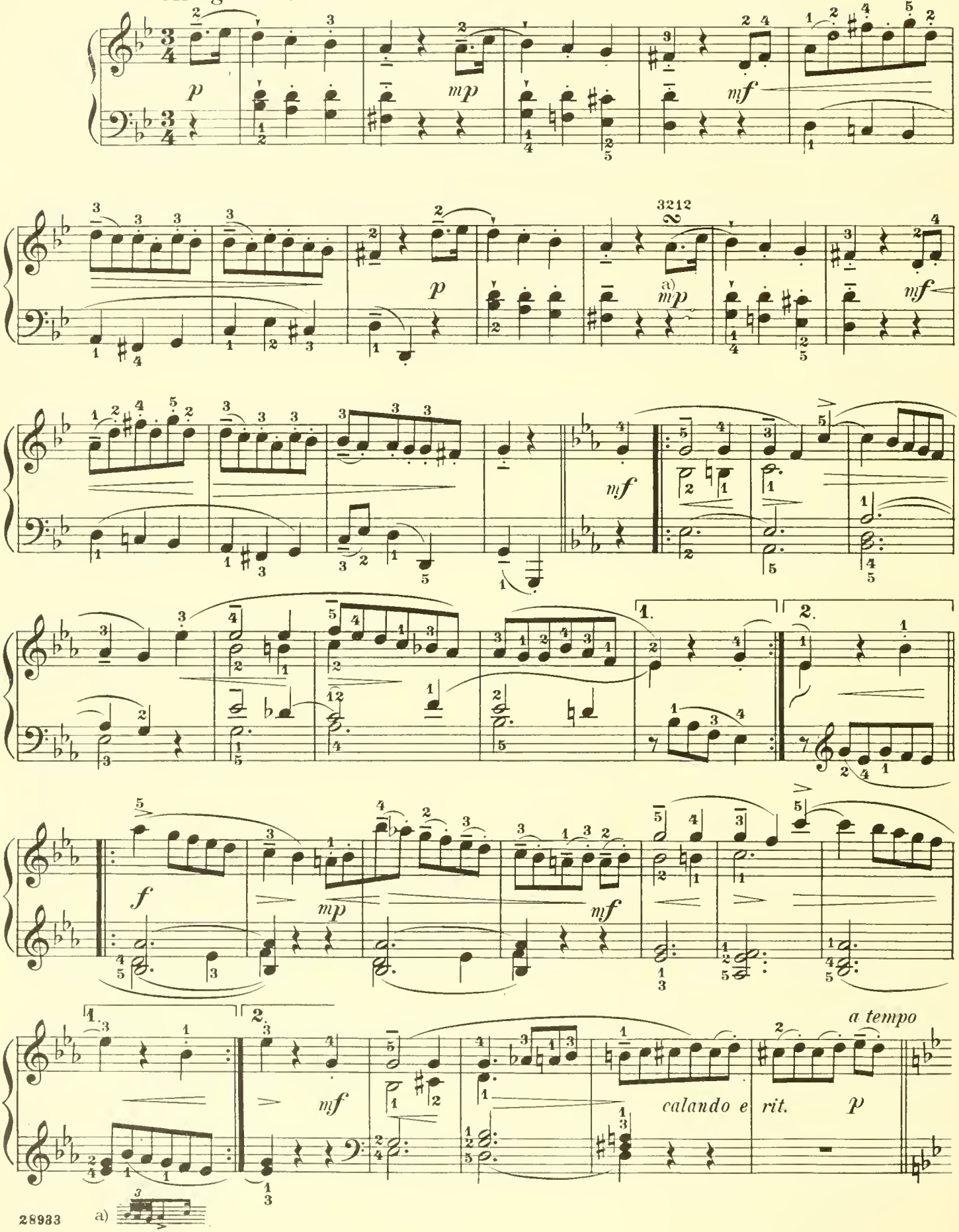


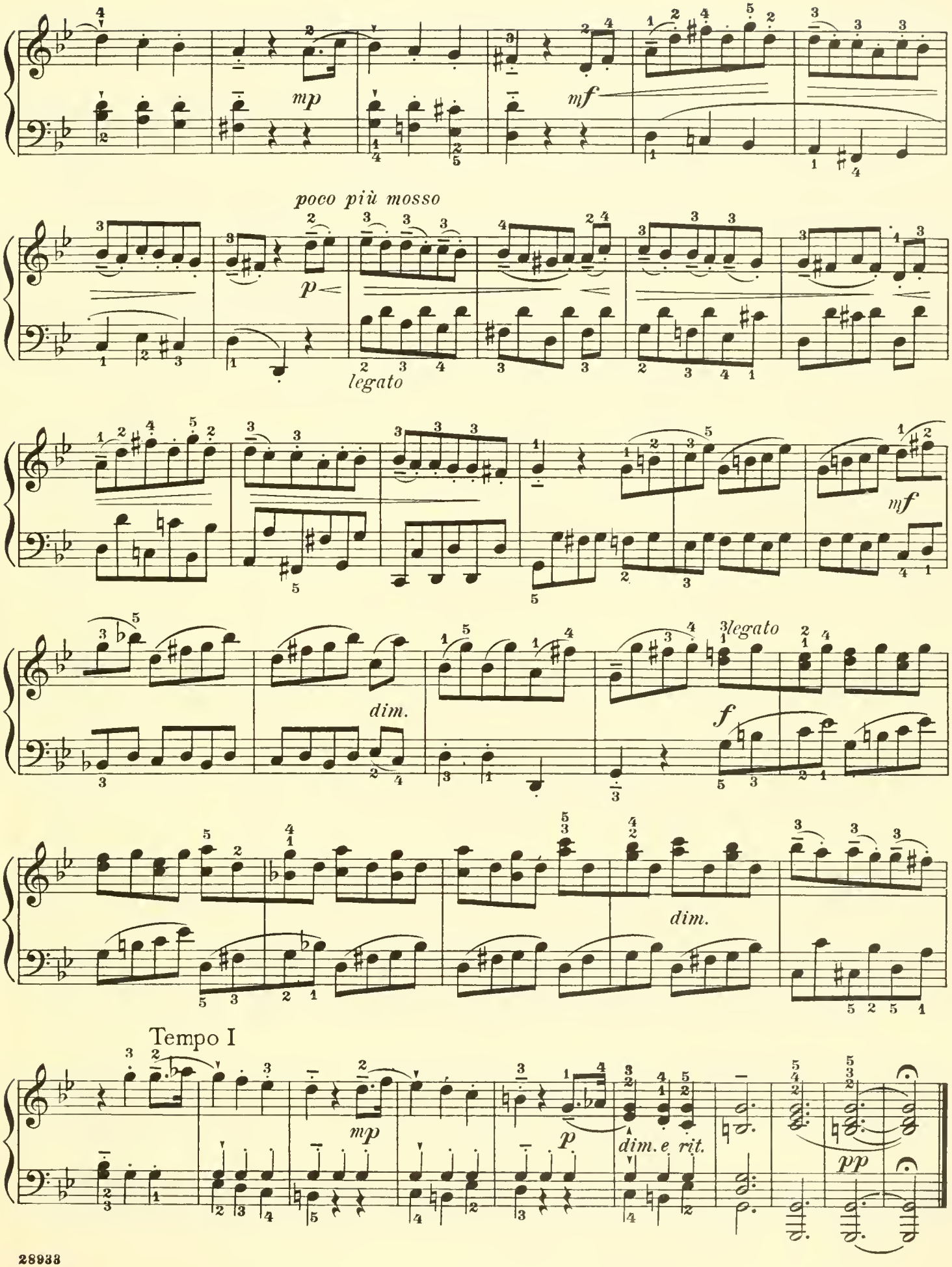

Coda
f
mf
mp
cresc.
sf
dim.
p

Bagatelle

Op. 119, No. 1

Allegretto (♩ = 132)

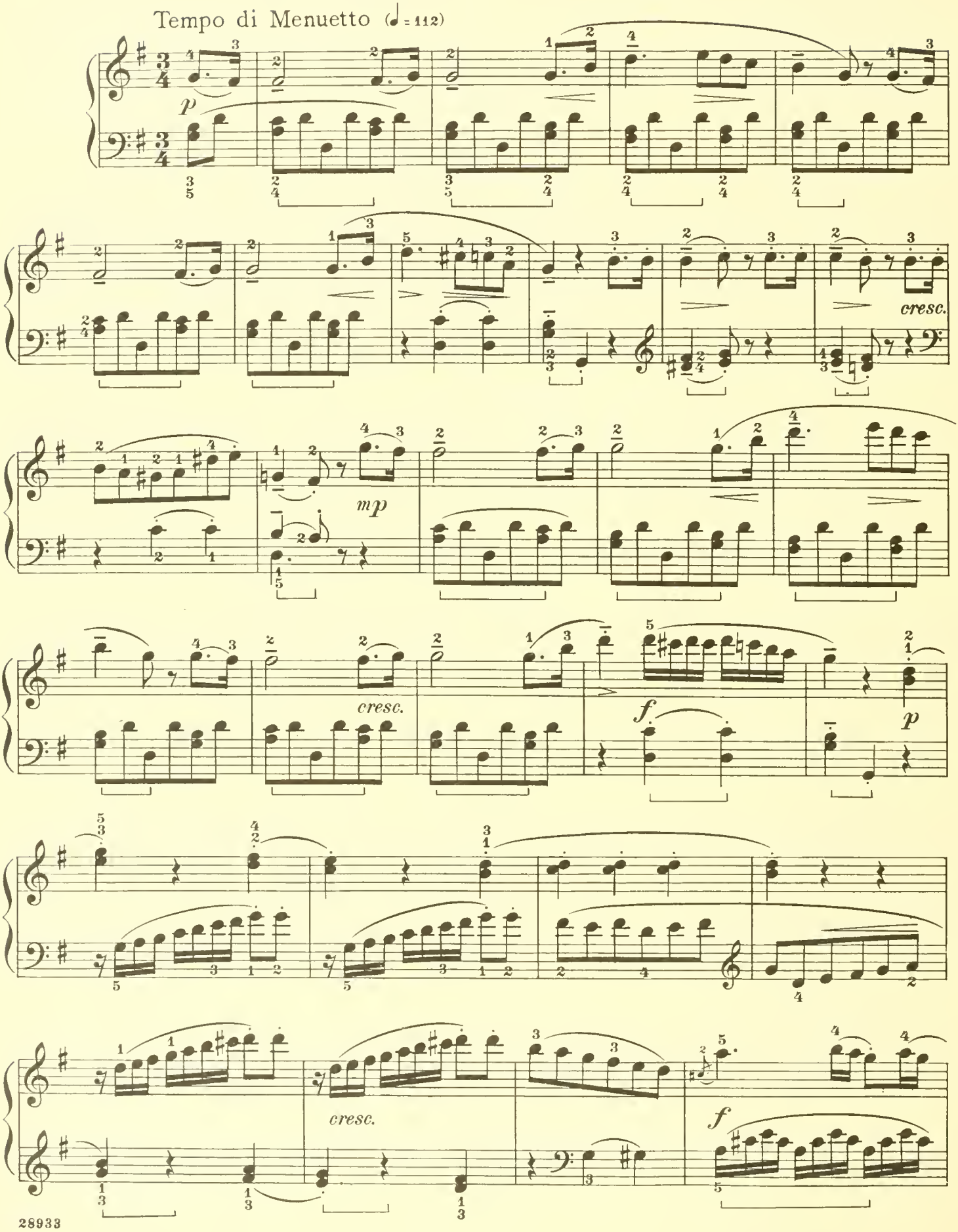


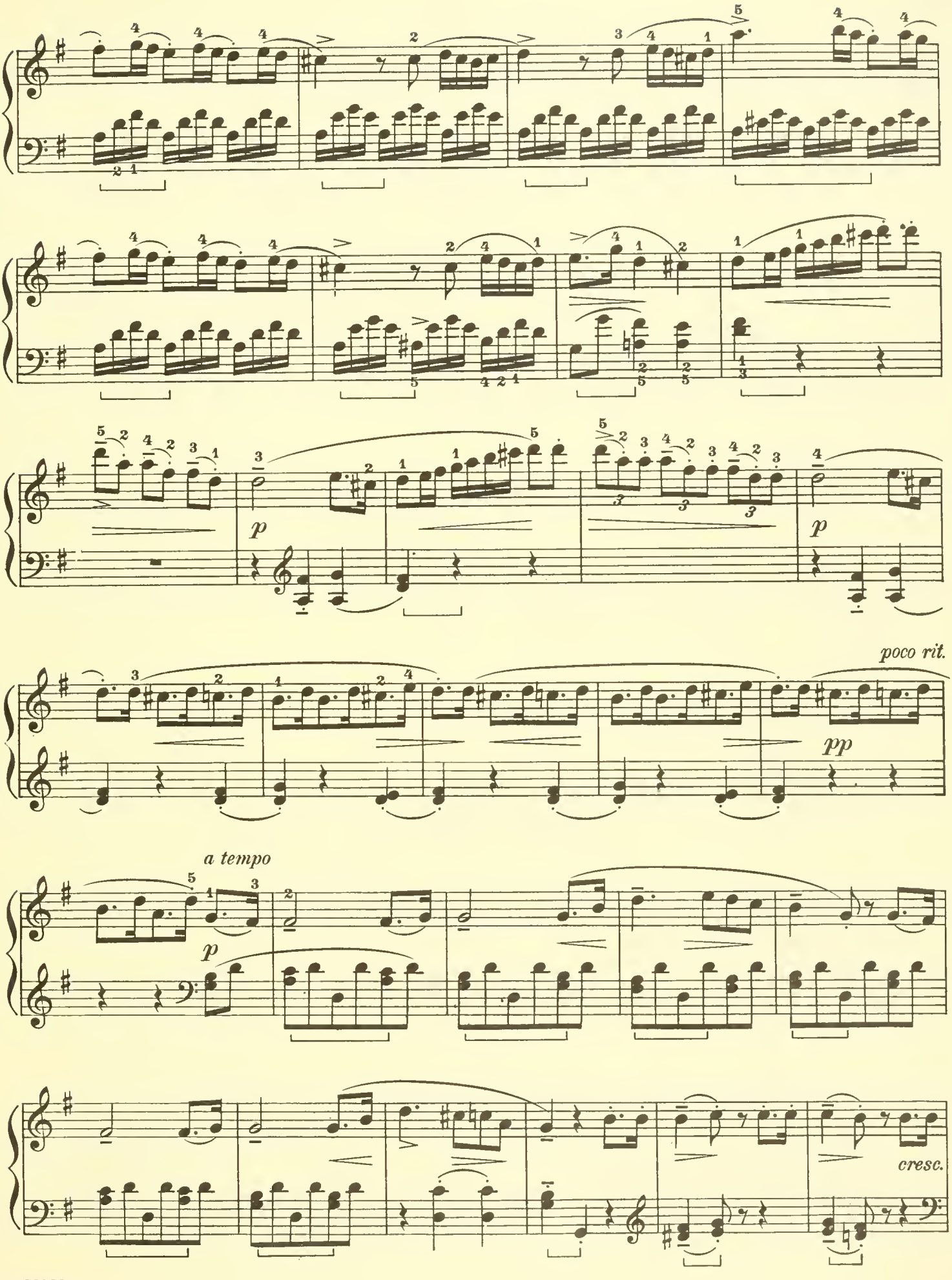

mp
mf
poco più mosso
p
legato
mf
dim.
3legato
f
dim.
Tempo I
mp
p
dim. e rit.
pp

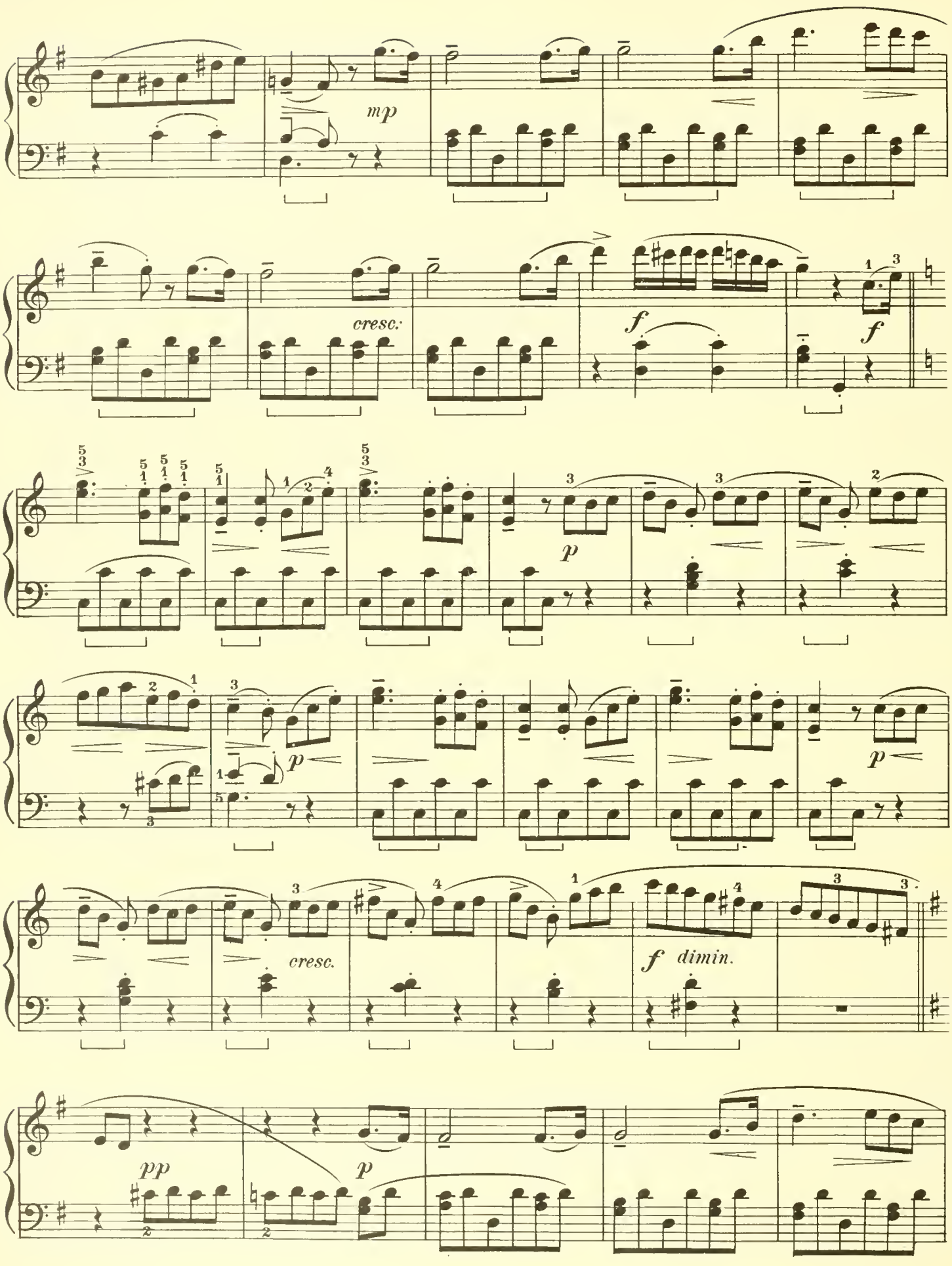
Minuet

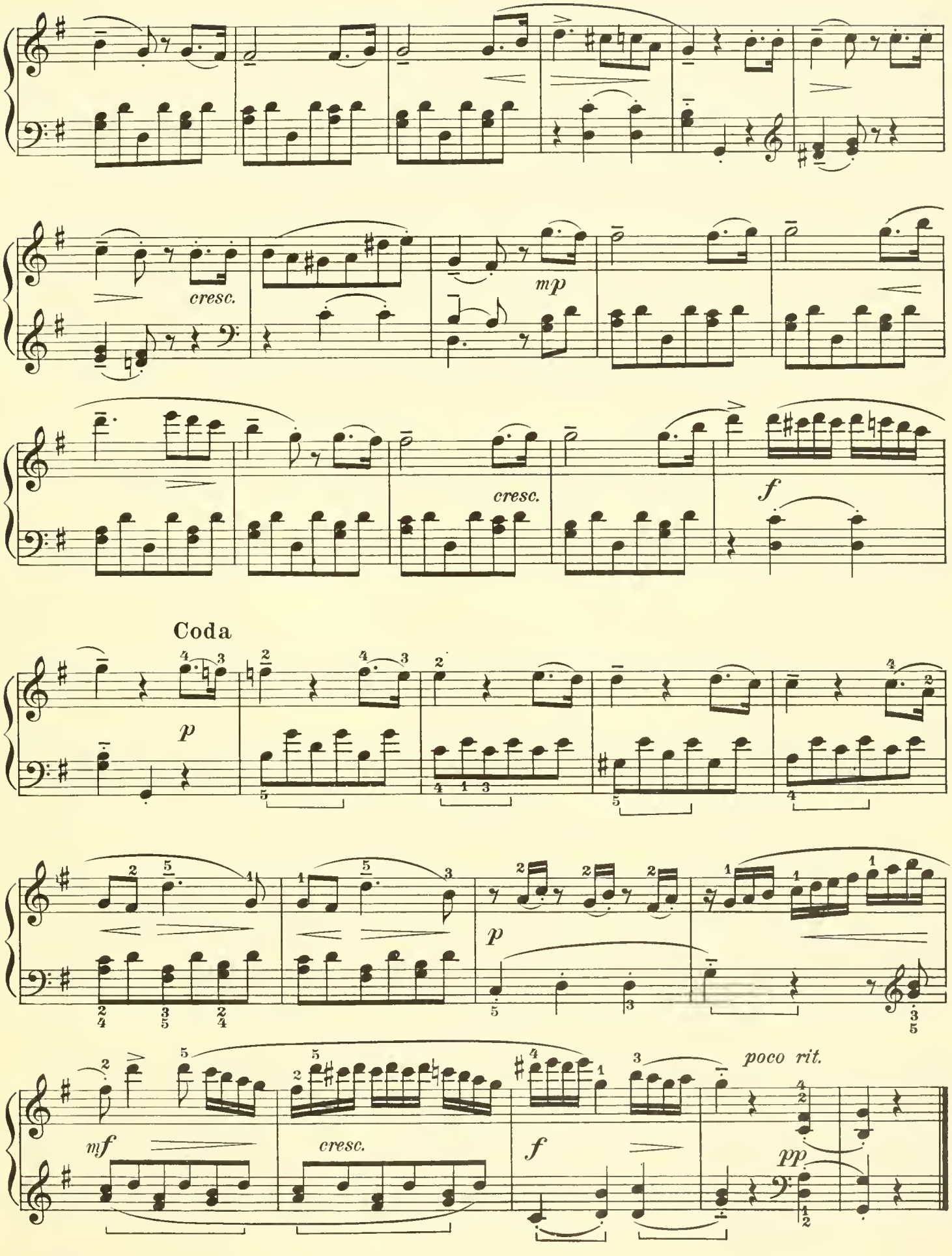
From the Sonata, Op. 49, No 2

Tempo di Menuetto (♩ = 112)




p
p
poco rit.
pp
a tempo
p
cresc.


mp
cresc.
f
f
p
p
cresc.
f dimin.
pp
p

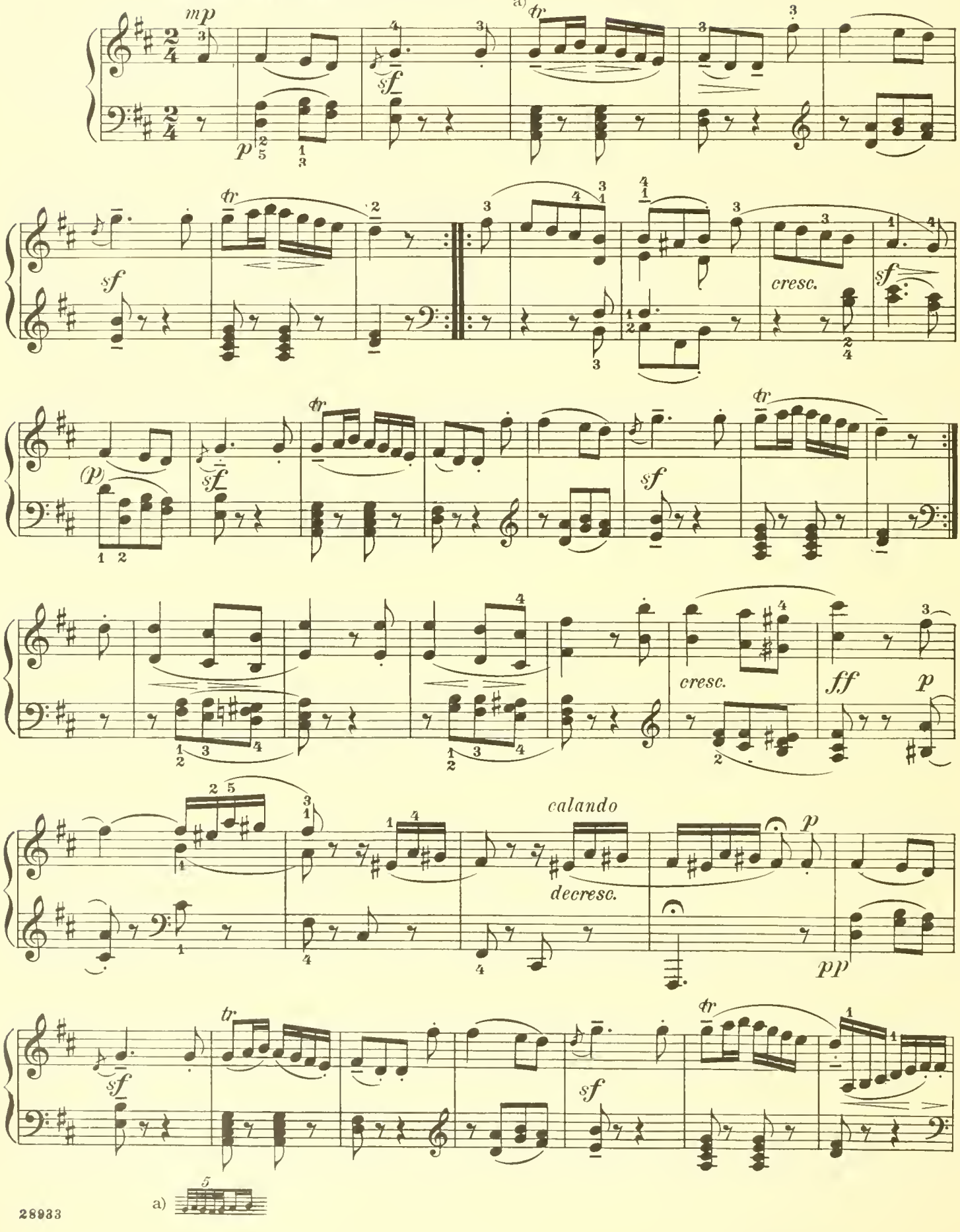

cresc.
mp
cresc.
f
Coda
p
p
mf
cresc.
f
poco rit.
pp

Bagatelle

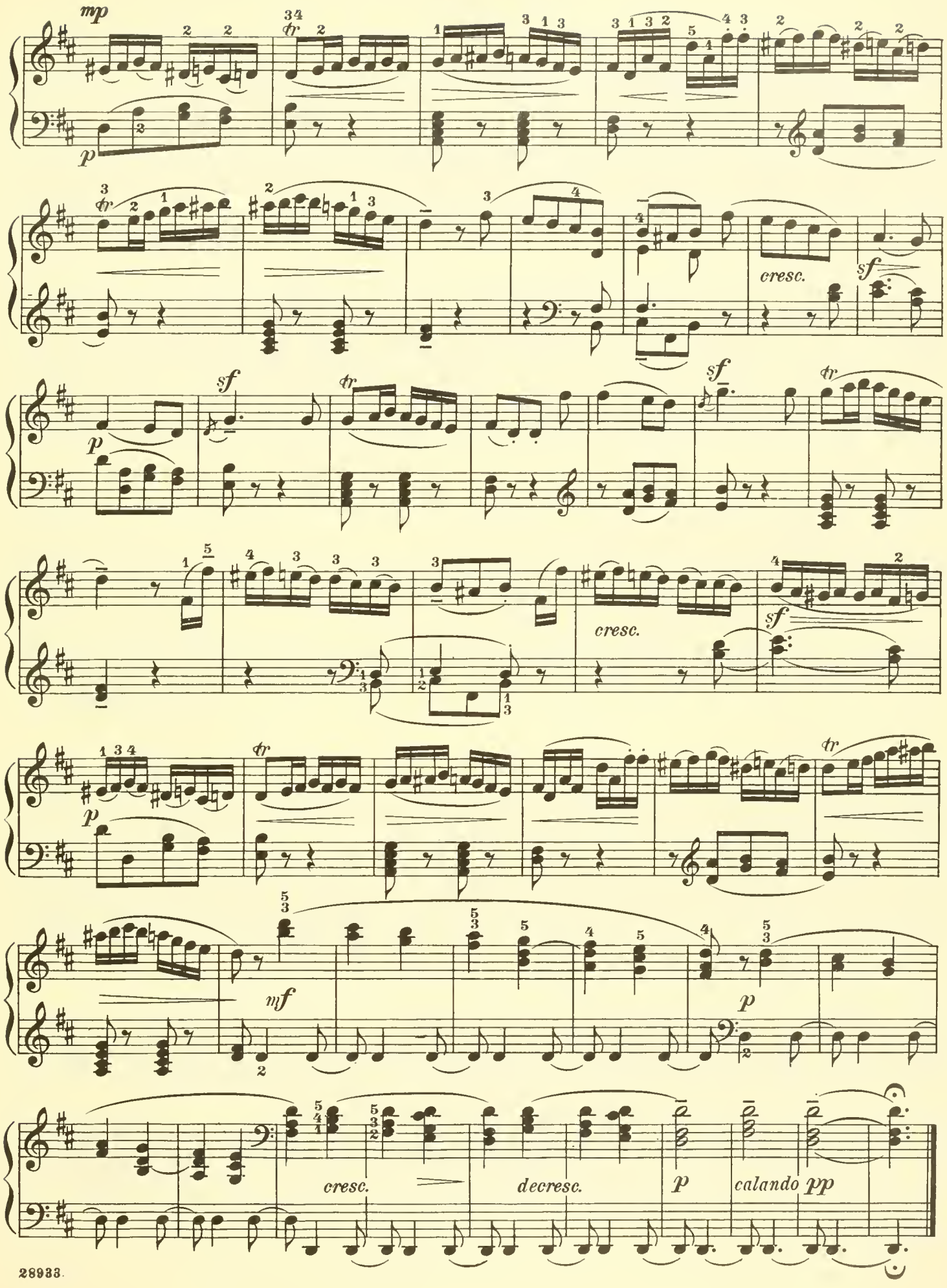
Allegretto quasi Andante (♩ = 56)

Con una certa espressione parlante

Op. 33, No. 6

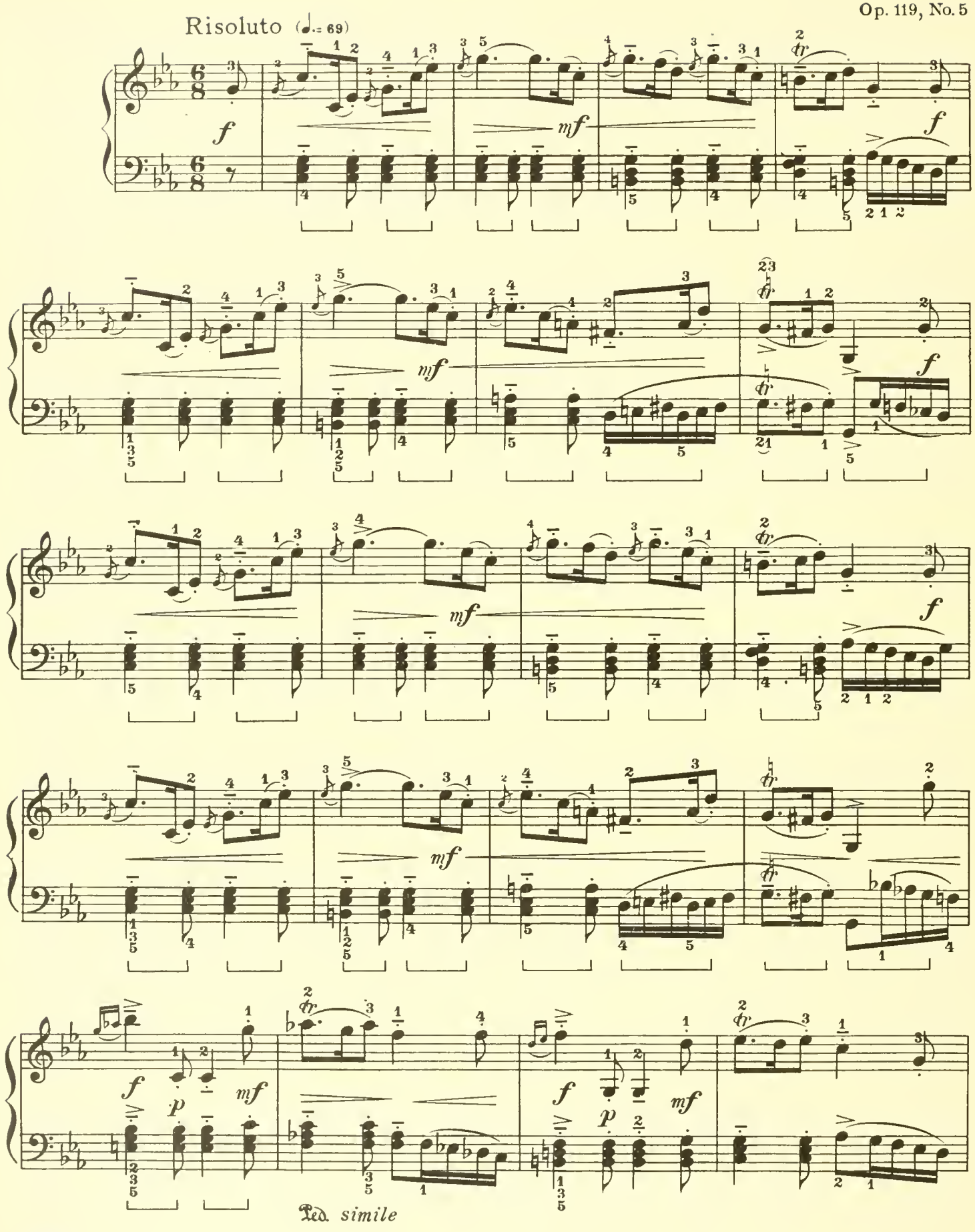


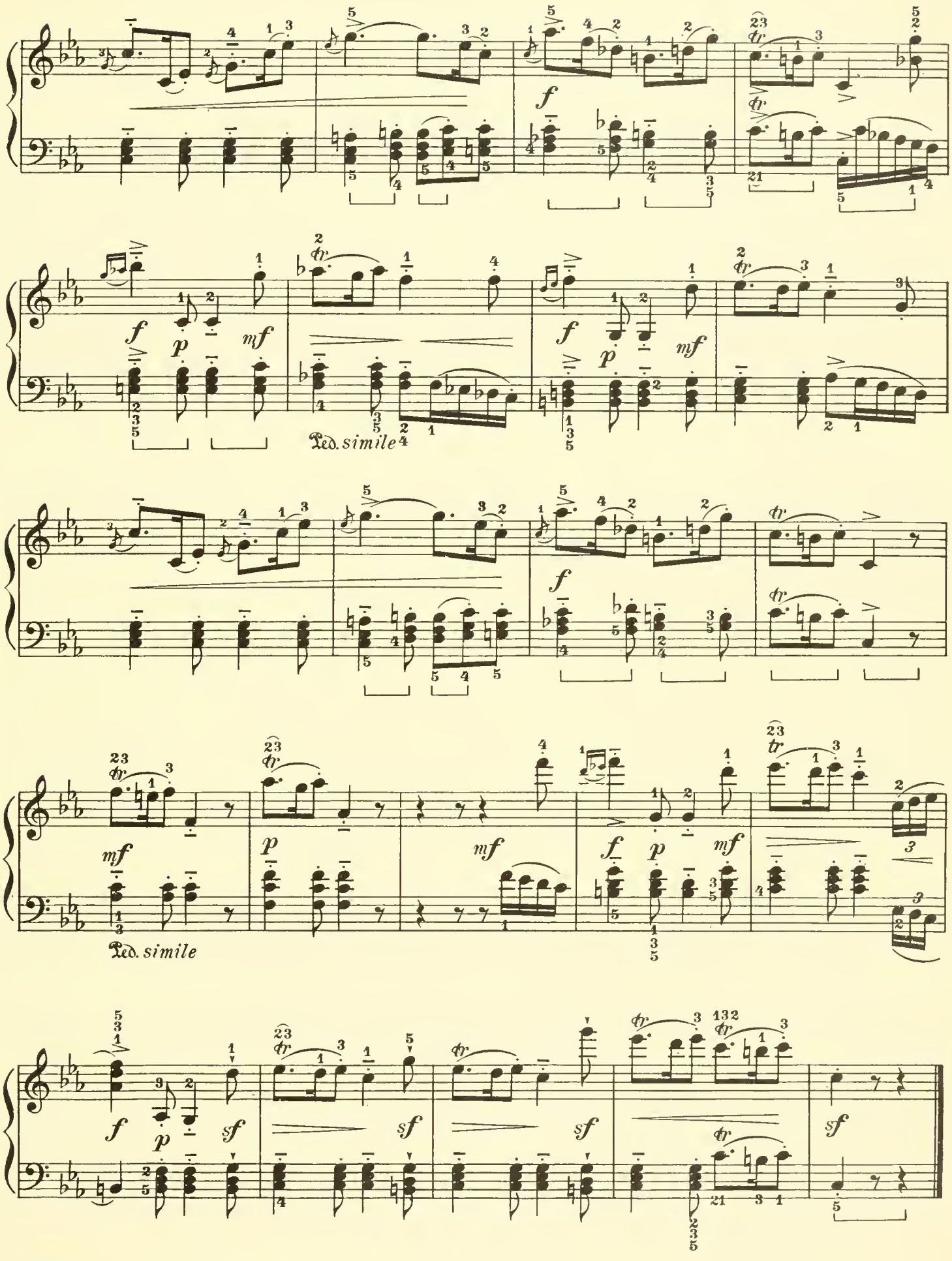
a) 5


mp
p
cresc.
sf
p
sf
sf
cresc.
sf
p
mf
p
cresc.
decresc.
p
calando
pp

Bagatelle

Op. 119, No. 5



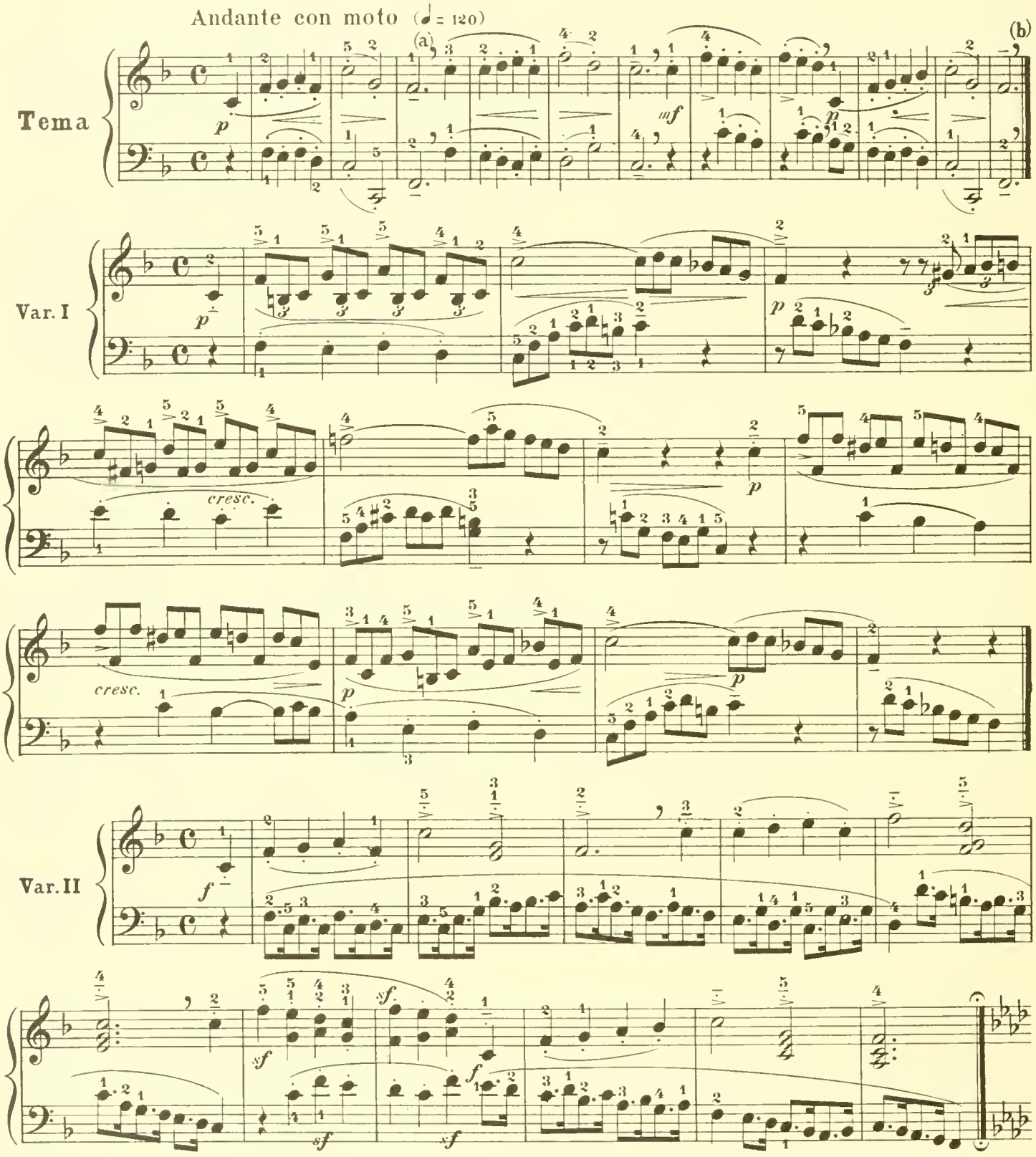

Ped. simile
Ped. simile

Six Easy Variations

on a

Swiss Song *)

Edited and fingered by
SIGMUND LEBERT



*) We call special attention to these thoroughly delightful Variations because they are far too little known and appreciated. They will be particularly welcome to *young* pianists.

(a) By a comma we mark those points at which the player ought, by lifting his hands a little earlier than the note-value indicates, to bring out a rhythmical division.

(b) Proceed without interrupting the rhythm; and similarly after Variations 1 and 3.

Minore

Poco sostenuto e doloroso (♩ = 112)

Var. III

sempre **p** *e legato*

p

pp

Maggiore

Tempo I un poco animato (♩=126)

Var. IV

f

legato

Ped. simile

Poco più tranquillo (♩= 116)

Var. V

p *sempre dolce*

p *poco rit.*

Con fuoco (♩= 126)

Var. VI

ff *p* *ff*

(a) *tr* *tr*

p *ff*

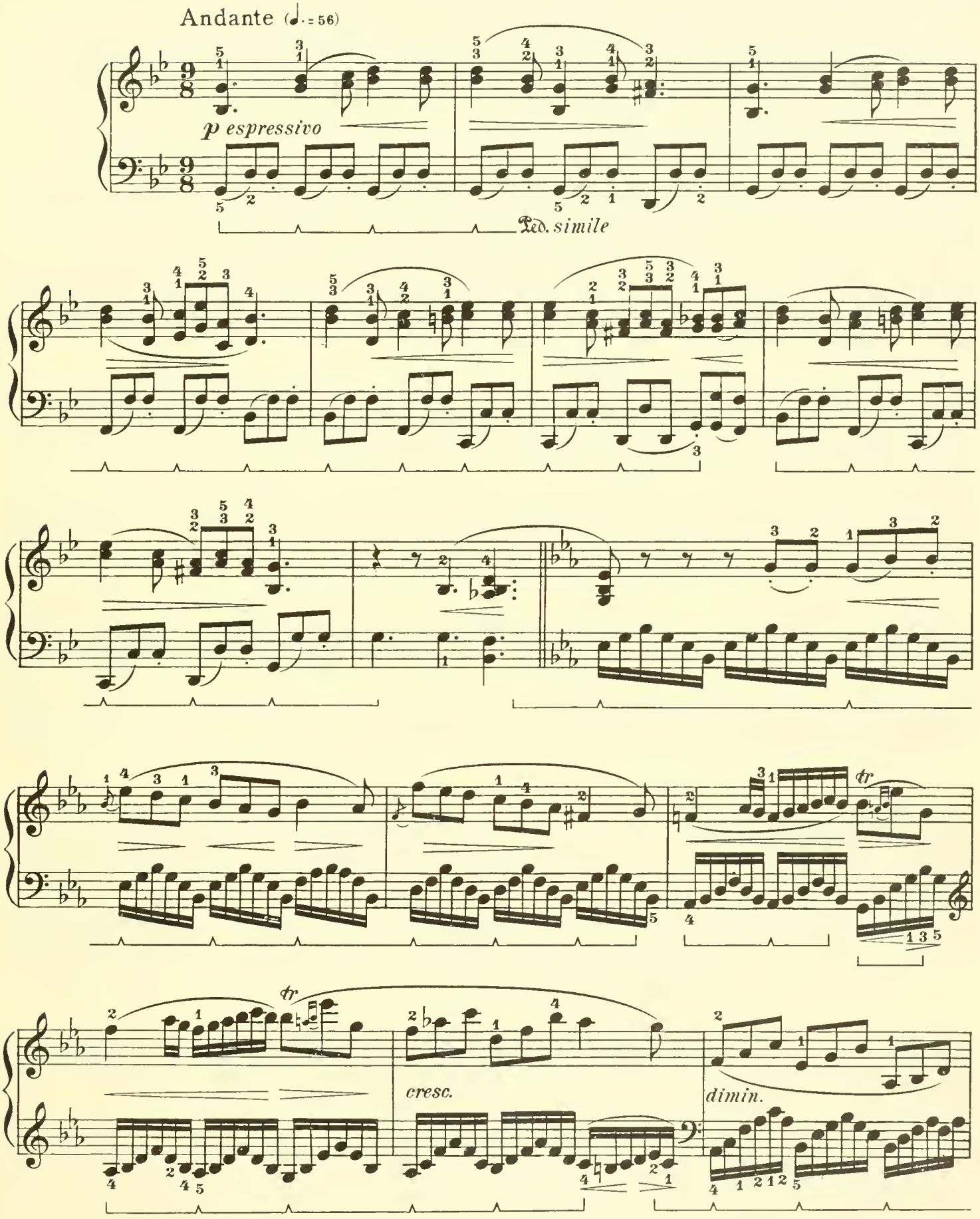
Coda

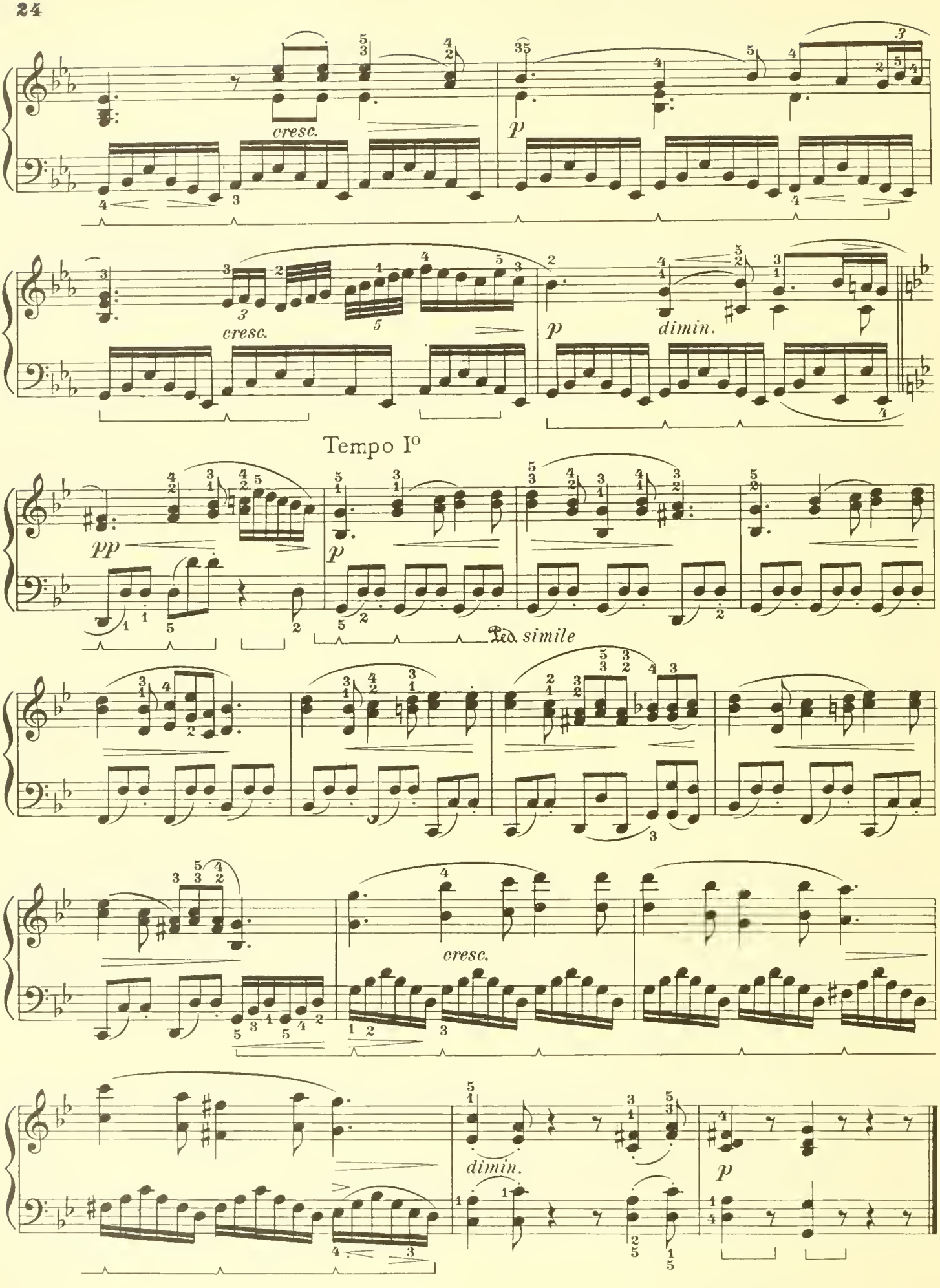
calando *pp*

(a) or easier

Andante

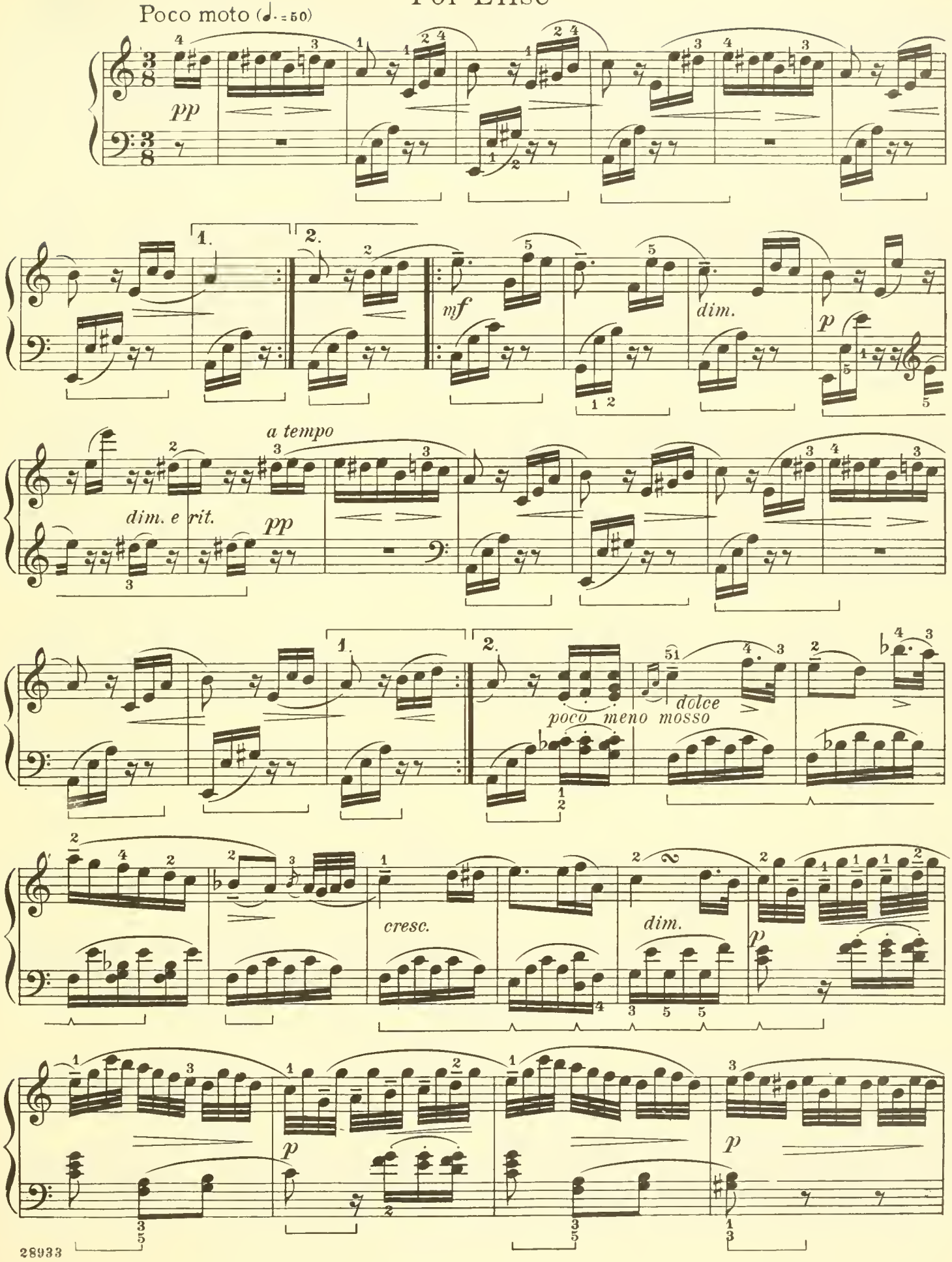
From the Sonata, Op.79

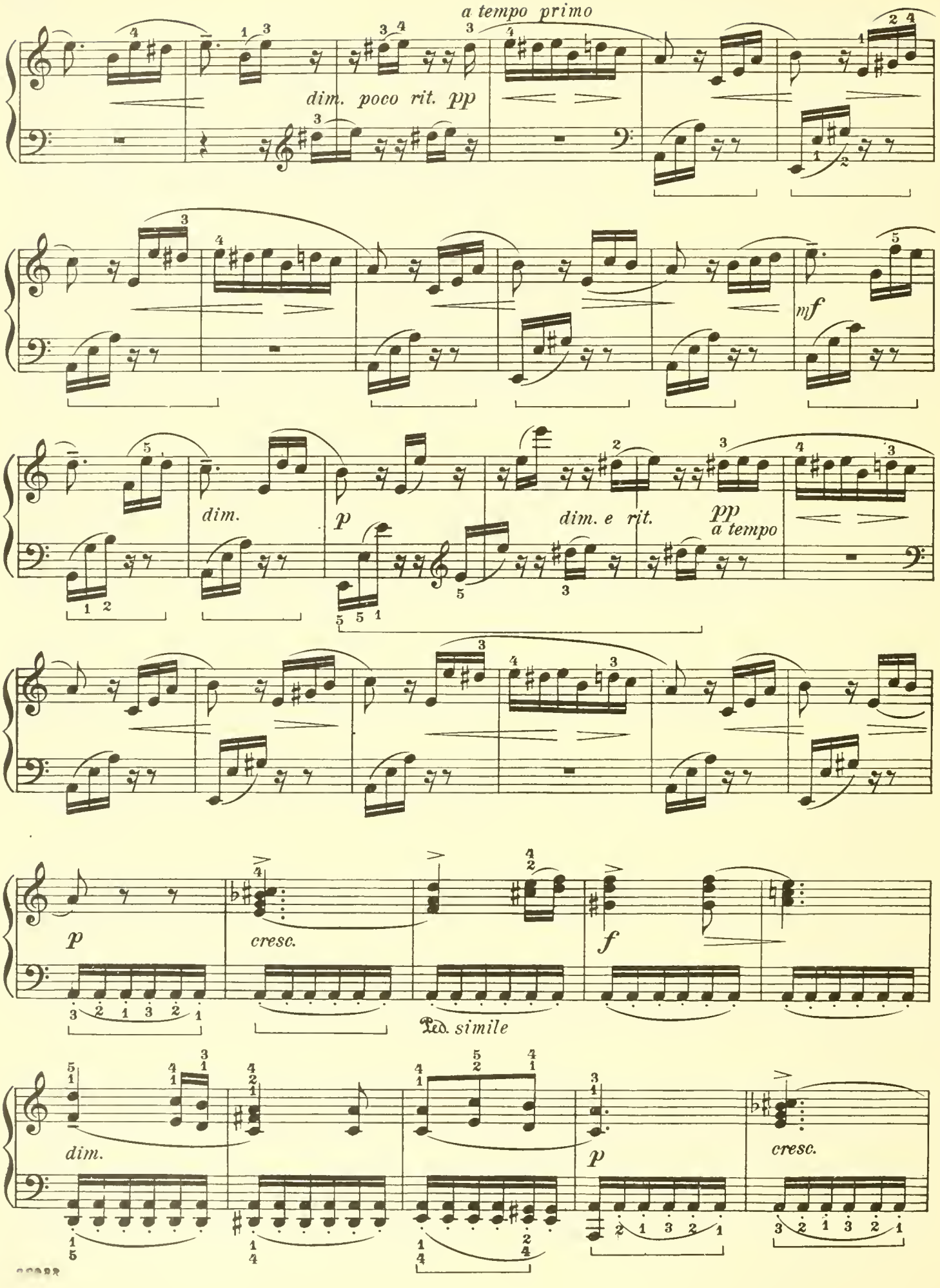


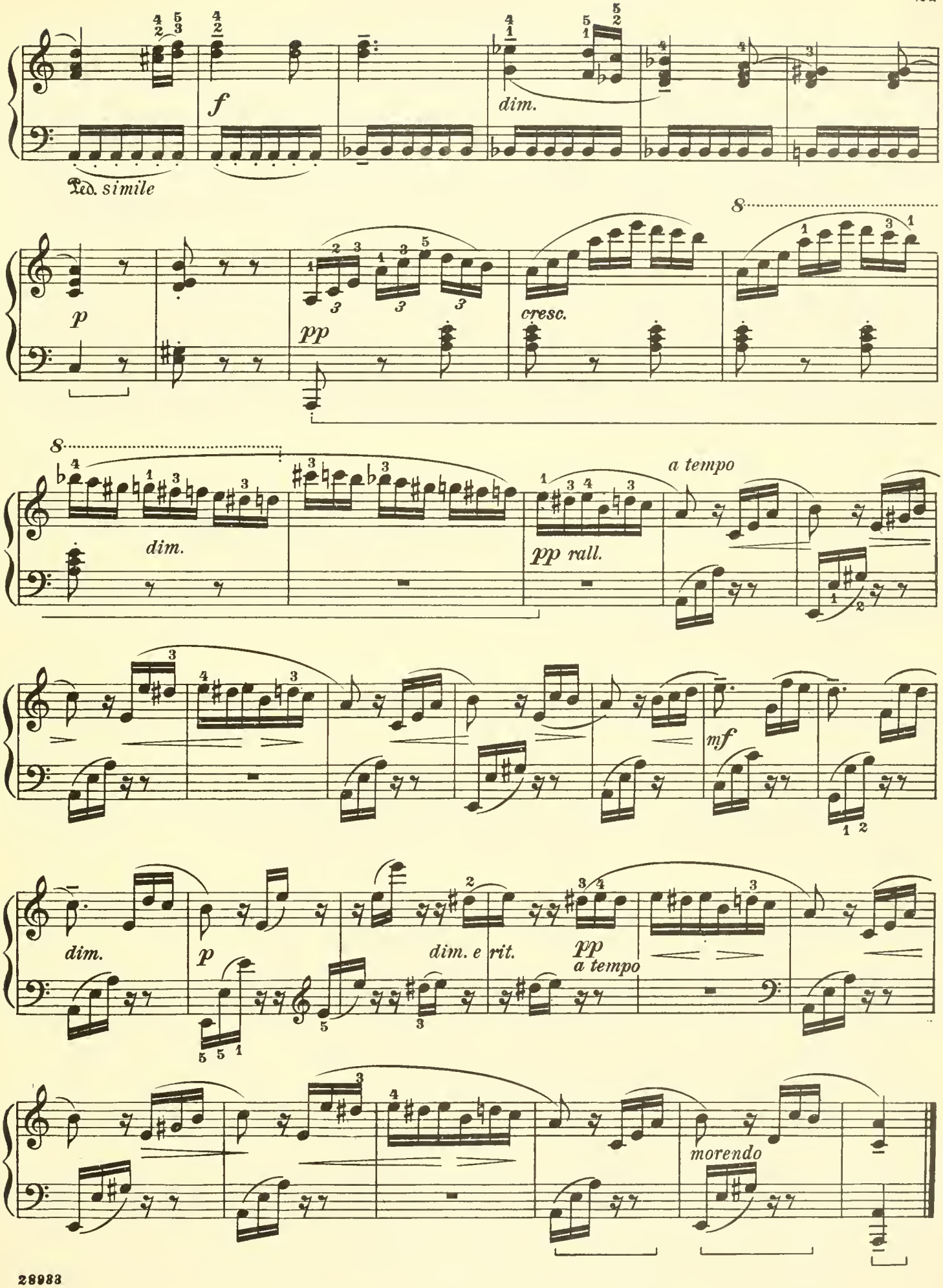

cresc.
p
cresc.
p
dimin.
Tempo Io
pp
p
Ped. simile
cresc.
dimin.
p

Albumleaf

"For Elise"




a tempo primo
dim. poco rit. pp
mf
dim.
p
dim. e rit.
pp
a tempo
p
cresc.
f
Ped. simile
dim.
p
cresc.

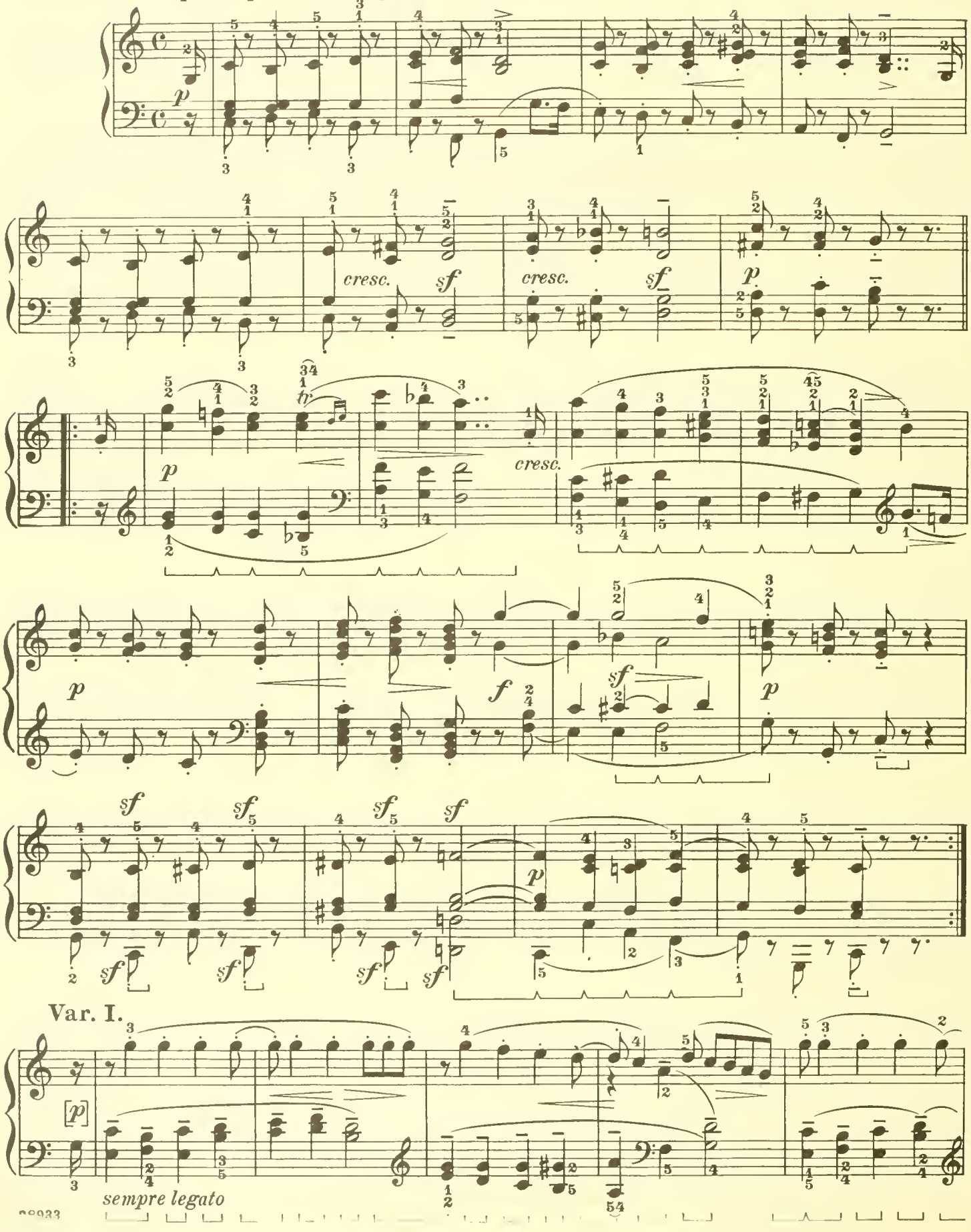

Ped. simile
f
dim.
8
p
pp
cresc.
8
dim.
pp rall.
a tempo
mf
dim.
p
dim. e rit.
pp
a tempo
morendo

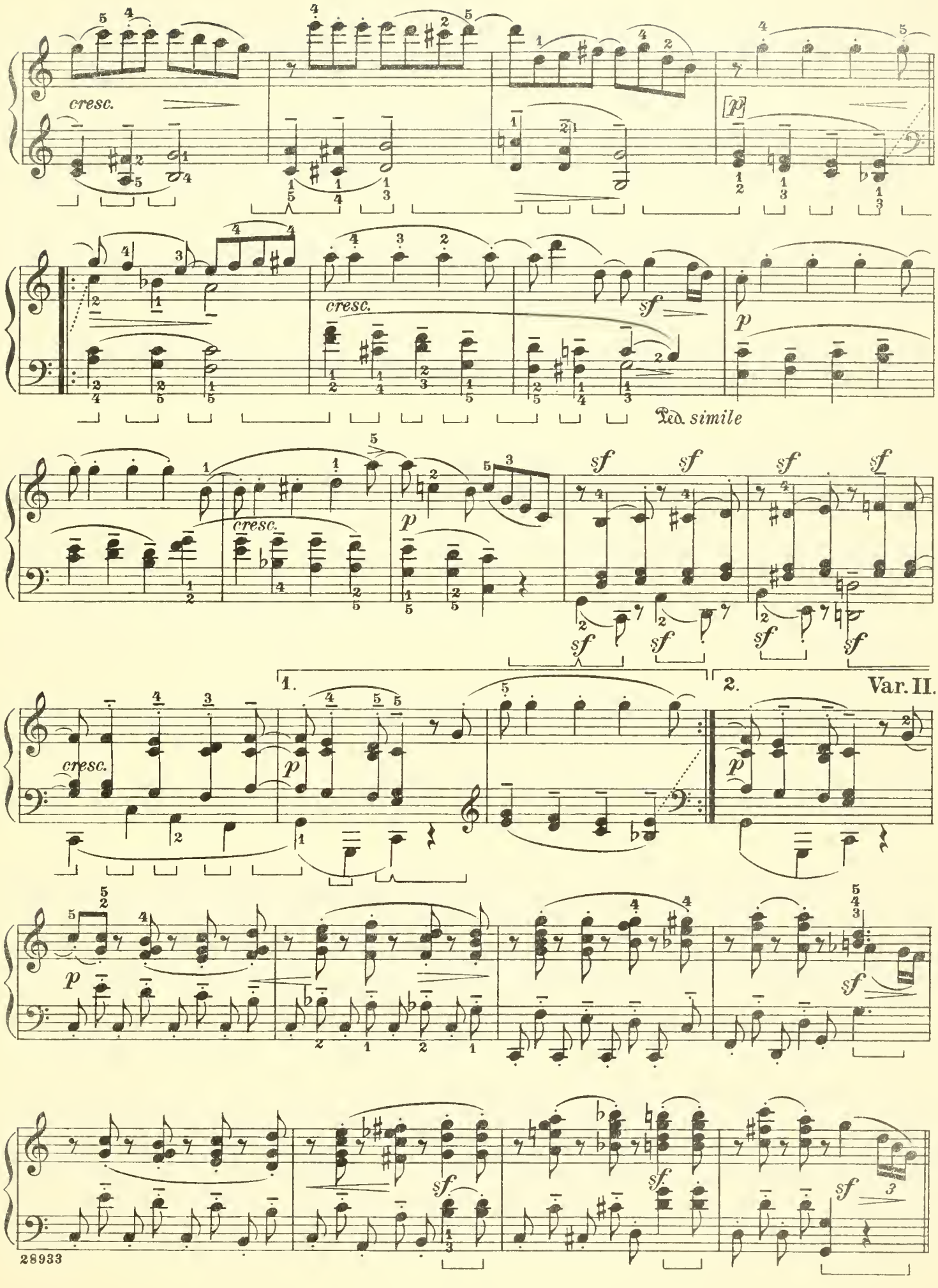
Theme with Variations

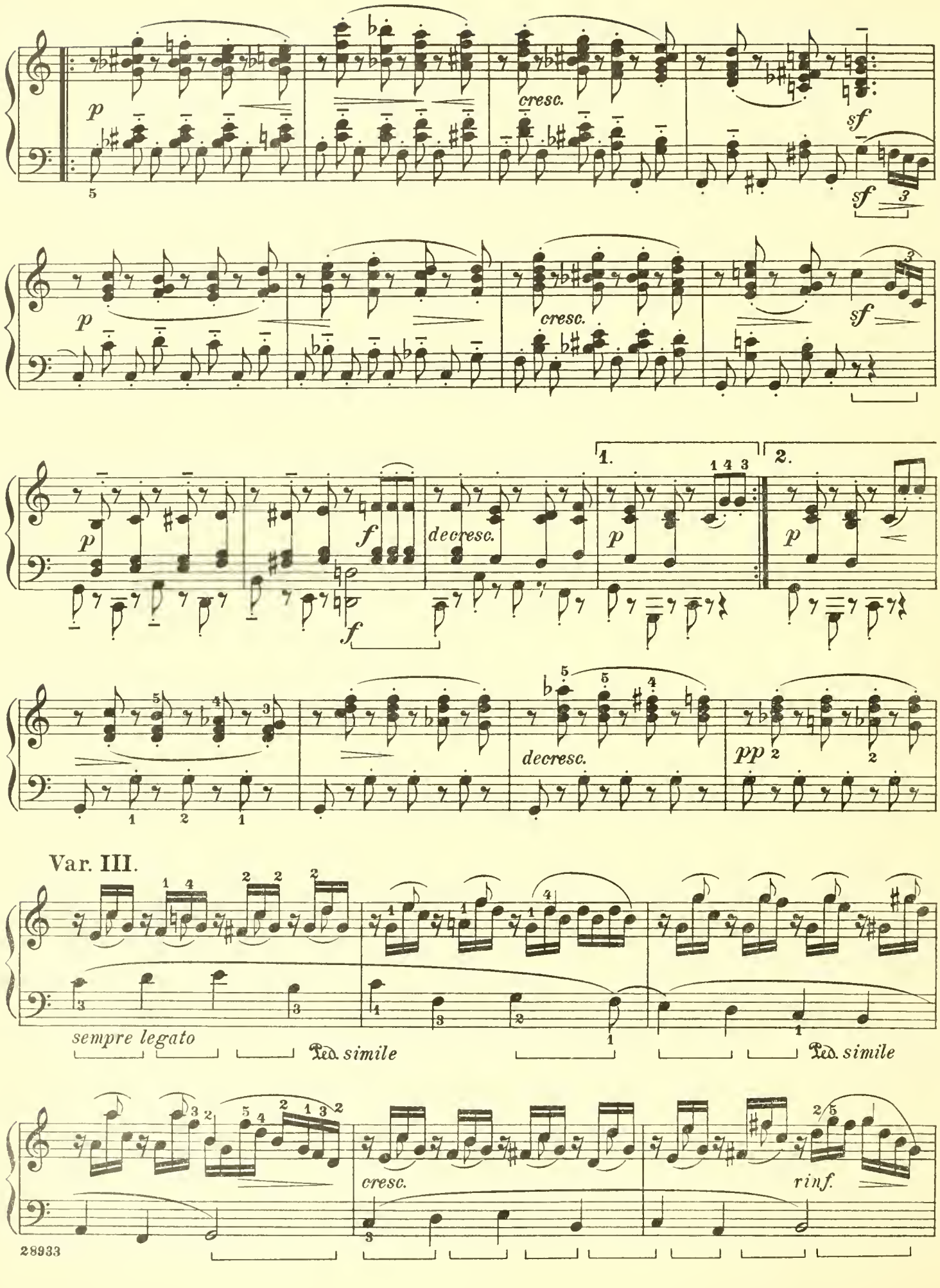
From the Sonata, Op. 14, No. 2

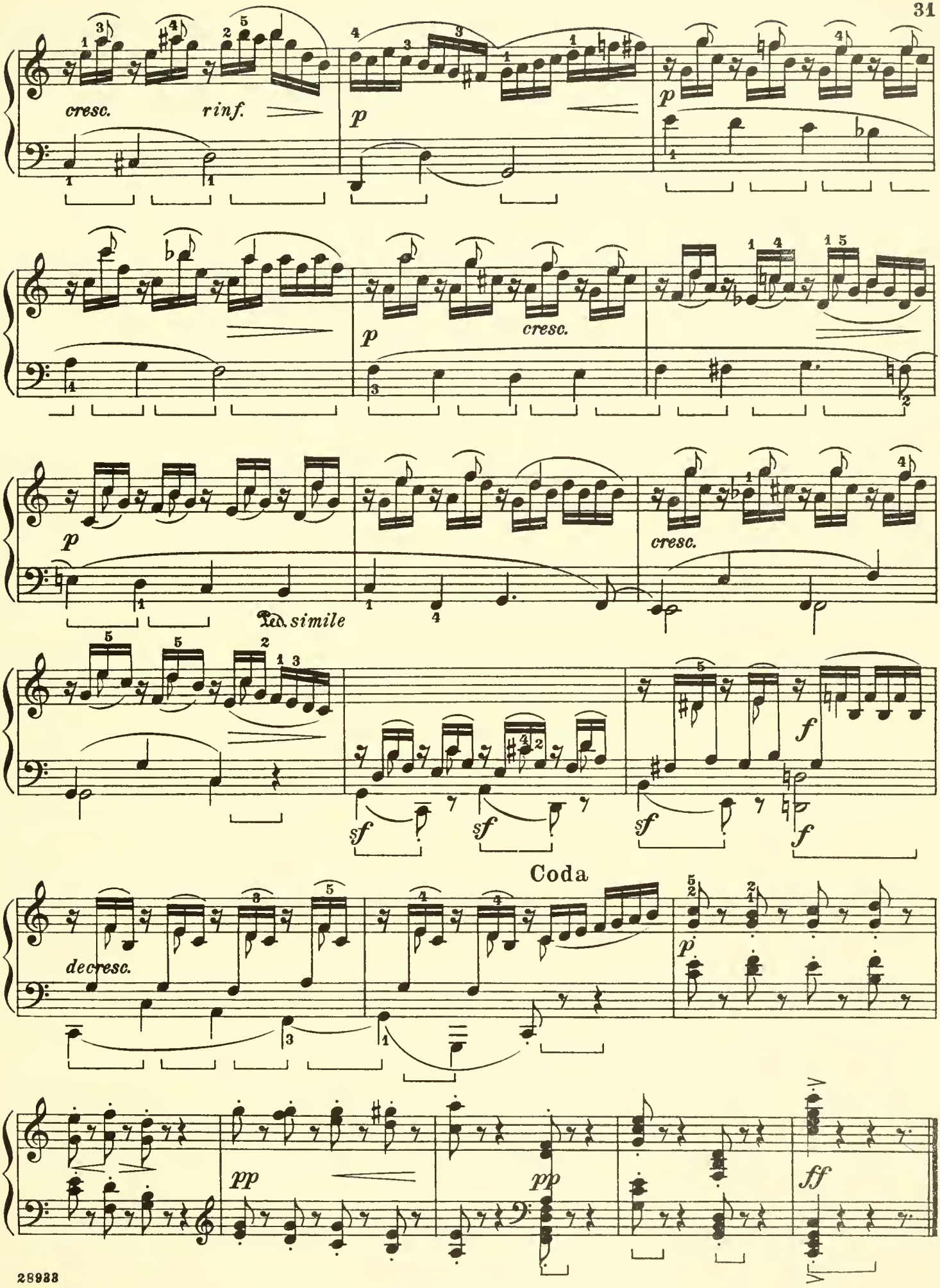
Andante (♩ = 76)

La prima parte senza replica




cresc.
[p]
cresc.
sf
p
Ped. simile
cresc.
p
sf
sf
sf
sf
sf
sf
sf
sf
1.
2.
Var. II.
cresc.
p
p
sf
sf
sf
sf
3


p
cresc.
sf
sf
p
cresc.
sf
1.
2.
p
f
f
decresc.
p
p
decresc.
pp
Var. III.
sempre legato
Ped. simile
Ped. simile
cresc.
rinf.


cresc.
rinf.
p
p
cresc.
p
cresc.
Ped. simile
sf
sf
sf
f
f
Coda
decresc.
p
pp
pp
ff

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